



Ko Te Tiriti o Waitangi te kawenata mo Aotearoa. He Kawenata whakahirahira ko Tamaki Paenga Hira e tautoko ana ite noho kotahitanga a te Māori me te Pakeha.

The Treaty of Waitangi is the founding document of New Zealand. The Auckland War Memorial Museum acknowledges the great importance of this living, dynamic document and will continue to respect and promote the equal standing which it confers on Māori and Pakeha.

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2010/2011 has been a year of building on what is important: our people, our visitors and our communities. We have put emphasis on the fundamentals – exhibitions, public programmes, curatorial research and education as well as reaffirming our connection with the people of Auckland.

Highlights of 2010/2011

INCREASED VISITATION

832,544

PEOPLE VISITED
AUCKLAND MUSEUM

GREAT WORD OF MOUTH

99%

OF VISITORS WOULD RECOMMEND
AUCKLAND MUSEUM

INCREASED VISITATION ONLINE

1.9M

PAGE VIEWS OF THE AUCKLAND MUSEUM WEBSITE,
A 27% INCREASE ON THE PREVIOUS YEAR

GROWTH IN LIFE LONG LEARNING

31%

INCREASE IN VISITORS TAKING PART
IN LIFELONG LEARNING INITIATIVES

INCREASED SATISFACTION

97%

OF VISITORS RATED THEIR EXPERIENCE GOOD TO EXCELLENT.
THIS INCREASED FROM 94% THE PREVIOUS YEAR

DELIVERED NEW AUDIENCES

38%

OF VISITORS TO OUTRAGEOUS FORTUNE HAD EITHER NEVER VISITED
AUCKLAND MUSEUM OR NOT VISITED IN THE LAST 3 YEARS

VOLUNTEER CONTRIBUTION

21,445

HOURS DONATED BY 230
DEDICATED VOLUNTEERS

CURATORIAL EXPERTISE

5,000

INQUIRIES (APPROX) ANSWERED
BY CURATORIAL STAFF

SCHOLARSHIP

28

PUBLISHED WORKS
BY MUSEUM CURATORS

WORLD FIRST

1ST

IN JUNE 2011 AUCKLAND MUSEUM BECAME THE FIRST MUSEUM IN THE WORLD TO HAVE
ITS GREENHOUSE GAS EMISSIONS FOOTPRINT INDEPENDENTLY AUDITED BY CEMARS

PUBLIC COMMEMORATION

7,000

PEOPLE ATTENDED ANZAC DAY EVENTS
AT THE MEMORIAL AND MUSEUM IN 2011

INDUSTRY ACCLAIM

20

AWARDS WON FOR AUCKLAND
MUSEUM DESIGN WORK

COMMERCIAL GROWTH

20%

INCREASE IN WEDDING BOOKINGS AND AN INCREASE
IN CRUISE SHIP PASSENGER VISITATION

TELEVISION

1ST

AUCKLAND MUSEUM PARTNERS WITH MĀORI TELEVISION
TO TELL THE STORIES OF OUR TAONGA IN MĀORI

STORIES OF OUR COLLECTIONS

1,603

GUIDED TOURS PROVIDED BY
AUCKLAND MUSEUM VOLUNTEERS

COLLECTION GROWTH

4,500

MARINE AND PLANT SPECIMENS ADDED TO THE COLLECTION FROM
THE KERMADEC ISLANDS BIODISCOVERY EXPEDITION IN 2011

Chairman and Interim Director's Report

High quality research, extensive community connections, the appointment of a new Director and comprehensive planning for the future were among Auckland War Memorial Museum's key achievements in the past year.

Visitation grew by almost 40,000 to reach 832,000 and the Board and staff played their respective roles well to strengthen workplace culture, improve visitor experiences, nurture scholarship and enhance the cultural life of Auckland.

The Museum's research and collection capabilities were wonderfully illustrated by leadership of a very successful discovery expedition to the remote Kermadec Islands in June 2011. Thousands were captivated by the expedition's daily blog and hundreds of thousands were reached through extensive media coverage about the venture. The 4,500 specimens added to the Museum's storehouse of treasures as a result of the expedition mean Auckland Museum now has the single-most comprehensive collection of Kermadec plant and animal life in the world. Research findings from the trip will be published in peer-reviewed journals and popular articles and will inform academic studies, post-graduate research and gallery story-telling for years to come.

Real progress was made in 2010/2011 to provide visitors with seamless, integrated experiences thanks to the joint efforts of events and visitor host staff and their colleagues in exhibitions, research and collections, lifelong learning, new media, commercial and marketing. Results were evident with an extremely pleasing 99% of visitors who completed the Visitor Profile Survey saying they would recommend Auckland Museum to friends and family.

An increased number of communities connected with the Museum in powerful, authentic ways. Visitors were offered compelling opportunities to experience the diversity of Auckland, and the Museum reached out beyond the building through various online and more traditional outreach activities at events such as Pasifika and Polyfest.

New exhibits which examined national identity such as Kai to Pie and Outrageous Fortune resonated with Aucklanders and visitors from outside the region. AQUA used 360° projections, interactive digital screens, music and visual effects to convey the wonder and fragility of the world's water resources.

A vibrant series of public programmes during the year included 18 cultural groups taking part in the World on your Plate series where unique Auckland stories were told through the sharing of food, dance and other captivating experiences.

The Museum sought to make its collections and expertise more accessible through various on-line and more traditional outreach activities. Partnerships with organisations such as libraries, school holiday programme providers and community service groups aligned Museum lifelong learning programmes with those delivered by others. Almost 80,000 extra people took part in educator-assisted tours, self-guided education or outreach programmes run by the Museum during 2010/2011.

As the caretaker of precious taonga, the Museum worked hard to deepen partnerships with iwi through loan relationships, and received invaluable assistance from an active Taumata-a-Iwi (Māori Advisory Committee). The Museum also shone a spotlight on highly prized objects and their stories via a ground-breaking TV series in conjunction with Māori Television.

The sacredness of the Museum's War Memorial was honoured through many moving ceremonies, including those on Armistice Day and ANZAC Day. Through the year there were numerous other meaningful opportunities for visitors to engage with personal and collective stories of identity and sacrifice, such as the exhibition Mr Jones' Wives, the Unaccompanied Minors programme and Lest We Forget poetry competition.



Sir Don McKinnon
& Dr William Randall

Real progress was also made in establishing partnerships within NZ and overseas so the Museum can play a substantive role in commemorating the 100 and 75 year anniversaries in 2014 of the start of WWI and WWII respectively, and the 100 year anniversary of the Gallipoli landings and ANZAC Day in 2015.

A thorough and rigorous recruitment process was concluded in April 2011 with the appointment of Roy Clare as the Museum's new Director. A museum professional with exceptional leadership experience, Roy is certain to use his track record of listening and inspiring others to work well together to start an exciting new era for the Museum.

There was a renewed focus during 2010/2011 on the development of a positive workplace culture. It was pleasing to see an increase in collaboration and trust through all levels of the institution. The executive team of the Museum was strengthened and a refreshed HR programme included several initiatives to encourage collaboration, high performance and shared vision and values amongst our diverse and skilled workforce.

Significant progress was made toward the creation of a Master Plan which will fundamentally refresh and update the Museum for decades to come. Staff, a wide variety of stakeholders and world experts collaborated to gather information and produce detailed 'imaginings' about the future of the Museum. A selection of projects will be tested during 2011/2012 and an integrated Master Plan finalised.

The Museum sought to partner well with the Auckland cultural landscape and offer leadership to support the Auckland Council's objective of creating the world's most liveable city. In particular, the Museum embraced collaboration with cultural and tourism institutions in the Regional Facilities Auckland (RFA) and other council-controlled organisations in order to improve overall visitor experiences, lift performance across all areas and achieve savings if possible.

Auckland Museum is truly fortunate to have a wide range of external stakeholders willing to contribute to the development and success of this institution. We acknowledge and thank the Taumata-a-Iwi for their support and guidance in so many ways including the development of partnerships with iwi across the country. The Museum also benefits tremendously from the valued relationships we have with the Museum Institute, Museum Circle, RSA and our sponsorship partners.

We are extremely grateful to all our hardworking staff, research associates, volunteers and board members for their individual and collective efforts to make Auckland Museum an innovative and exciting cultural destination.

And finally, we do appreciate the invaluable support given this Museum over many years by the Electoral College and territorial authorities now amalgamated into the new Auckland Council. We have a mutually supportive relationship with the RFA and wider Council family and share the goal of providing real value to the people of Auckland and all our many other visitors.

The Auckland War Memorial Museum achieved a great deal in the past year and has started to write an exciting new chapter in its long and distinguished history as a much-loved cultural institution.

Sir Don McKinnon
Interim Director

Dr William Randall
Chairman

**TRIBUTE TO
INTERIM DIRECTOR,
SIR DON MCKINNON**

As I reflect on the substantial achievements of the past year, I do want to acknowledge the invaluable contribution Sir Don McKinnon made to this institution as Interim Director.

During his 15 month term which began in June 2010, Sir Don embodied professionalism and empowering leadership. He showed an uncanny ability to put people at ease and inspire them to achieve. His underlying fairness, approachability, decisiveness and wisdom quickly won the respect and confidence of staff, Trust Board members and the Museum's many stakeholders.

Sir Don has taken the Museum further along its chosen path to become the kind of place that attracts and retains the best people. His leadership helped create a more settled, increasingly collaborative workforce – which led to high quality thinking and better outcomes across the full range of Museum activity.

On behalf of the staff, volunteers, Trust Board members and the many friends of Auckland Museum, thank you Sir Don for an exceptional year and we wish you every success as RFA Chair and in all your other endeavours.

Dr William Randall
Chairman

Taumata-a-Iwi Report and Kaupapa

**He honore, he kororia ki te Atua,
he maungarongo ki te whenua, he
whakaaro pai ki nga tangata katoa.
E nga matawaka, e nga hau e wha, e
nga karangaranga maha tena koutou
katoa. E nga mate kua wheturangihia
haere atu ra. E Te Aue, e Hariata
haere korua i runga i nga parerau
o Tawhiri, ngaro atu e, e kore
korua e warewaretia. E te hunga,
te iti te rahi tena koutou katoa.**

**Established under the Auckland War
Memorial Museum Act, the Museum's
Māori Advisory Committee is known
as the Taumata-a-Iwi. It is founded
upon the principle of mana whenua
(customary authority of and over
ancestral land), and comprises
Ngāti Whatua, Ngāti Paoa and
Tainui. The Taumata-a-Iwi acts in
a trustee role in representing all
interests of Māori in the Museum.**

Left to right:
Bernard Makoare,
Martin Mariassouce,
Te Warena Taua,
Pita Turei, Te Puna
Tumahai. Absent:
Grant Hawke

The three 'pou'
represent the close
relationship between
Ngāti Whatua, Tainui
and Ngāti Paoa who
collectively comprise
the Taumata-a-Iwi.



It is with sadness that the Taumata acknowledges the passing of Te Aue Davis and Hariata Gordon, two long-standing and important members of the Taumata-a-Iwi representing Tainui and Ngāti Paoa. The legacies and memories they have left not just for their role as Taumata members but their expertise and passion for iwi Māori will not easily be surpassed.

It is fitting that the Taumata-a-Iwi also acknowledges the departure of Sir Don McKinnon. Sir Don was instrumental in guiding the Museum through a challenging transitional period, and implemented an open style of management that was appreciated by the Taumata, staff and stakeholders.

The past year has seen the implementation of the Auckland Super City that brings with it new challenges and also an opportunity to restate and reinforce the Taumata-a-Iwi value proposition. The Taumata continues to work closely with the Museum Trust Board, Museum Executive and Staff. We look forward to a settling period, and with a new Director, supporting the Museum to increase its profile and facilitate increased opportunity for iwi, hapu and Māori.

The appointment of Haare Williams as Pae Arahi (Director – Māori Relationships) has reinvigorated Māori dimensions and increased capacity throughout the Museum. Through his leadership, staff and governance have been able to seek advice, increasing their opportunity to respond to and protect Māori aspiration.

A highlight for the Taumata-a-Iwi is the impending opening of the Te Arawa and Tainui exhibitions, a culmination of co-ordinated facilitation and effort throughout the year. Activities have also seen the beginnings of more meaningful relationships with Muri Hiku, particularly Te Rarawa and the Te Ahu Heritage Centre in Kaitia, Far North.

The Taumata-a-Iwi will continue to pursue strategies to further highlight greater investment with iwi, hapu and Māori for mutual and responsive benefit.

"Honouring the past, embracing the present and guiding the future," protecting sacred spaces while breathing new life into new spaces.

Kaupapa: The Taumata-a-Iwi operates under five Kaupapa (principles): the right to advise on matters of Māori protocol; mutual partnership as envisaged by the Treaty of Waitangi; acceptance of Māori expectations regarding the monitoring of taonga management and repatriation of all whakapakoko, uru moko and koiwi; active protection of the rights of Māori in the Museum; and the need for Taumata advice regarding past misunderstandings needing redress.

Year in Review

Year in Review

Compelling Visits

He Waahi Whakahii Hei Takitaki

An eclectic mix of exhibitions and events was rewarded with increased visitation, both at the museum and online, growth in new audience groups and research demonstrating heightened levels of satisfaction and engagement.



COMPELLING VISITS
HE WAAHI WHAKAHII HEI TAKITAKI

Kai to Pie: Auckland on Your Plate kicked off the 2010/2011 exhibition year with an exploration of Auckland’s cultural diversity and natural environment through stories of food. The exhibition served up Auckland: reflecting how generations have harvested bounty from land and sea. Objects from our culinary culture were showcased and the future of food was actively investigated. More than a dozen ethnic communities from across the region showcased their culture through cooking demonstrations and performances in the popular series of free weekend events, World on Your Plate.

The December launch of *Outrageous Fortune: The Exhibition* developed in conjunction with South Pacific Pictures, used the award-winning series to showcase the professional skills needed to take an idea to the small screen, and explore the universal themes of family and identity as presented by the show. Visitors were also offered an extensive programme of activities including scripting competitions and workshops with Unitec Institute of Technology lecturers, green-screen activities, an online pub quiz, LATE events, meet-the-actor opportunities and free ‘Westie’ hair and make-up sessions.

“I was surprised, especially for them to have it somewhere so conservative like the Auckland Museum. Because usually you go there to see like paintings and old stuff but it’s the first time I know of that they’ve had an exhibit that would be as modern as *Outrageous Fortune*.”

— visitor aged 32 years

Research demonstrated our success in attracting new audiences, with the exhibition appealing to a younger, more socially and demographically diverse audience. Nineteen percent of exhibition visitors had not visited the Museum in the past three years, and another 19% had never visited previously. Ninety-two percent of customers came specifically to see the exhibition – demonstrating its effectiveness as a visitation driver. There was high engagement with 45 minutes being the average time spent within the exhibition.

The number of cruise ship passenger visits increased, the result of a deliberate strategy to provide a high quality cultural experience within the city. Wedding bookings increased by 20% as the Museum continued to cement its position in the functions sector as a prestigious and well equipped venue.

Two smaller exhibitions also proved popular. The first, in the Tamaki Gallery, told the story of New Zealand’s pioneer filmmaker Rudall Hayward. The second, *Mr Jones’ Wives: War Brides of New Zealand Servicemen*, revealed the experiences of the thousands of women who came to this country as war brides to build a new life with their NZ servicemen husbands. The exhibition told war brides’ stories, from the love letters that kept romance alive during the uncertain days of war, to the voyage out on ‘bride ships’ and the experience of settling in a new land far from home.

The close of the 2010/2011 year saw the opening of *AQUA*, a major touring exhibition which gave visitors a high quality 30-minute multisensory experience as they learnt about the qualities of water and issues facing this critical resource. *AQUA* had only previously been seen in Canada where it was created by ONE DROP, an initiative of Guy Laliberté,

COMPELLING VISITS
HE WAAHI WHAKAHII HEI TAKITAKI

founder of Cirque du Soleil. Schools were offered the opportunity to include *AQUA* in regular class visits and content was developed to support the national curriculum.

Families were well catered for with two weeks of sell-out performances of the show *Dinosaur Petting Zoo*. Halloween evenings, *Tots and Tales*, and the holiday programme *Unaccompanied Minors* were amongst offerings for the younger customer. Developed as a free 40-minute programme for children aged six years and over, *Unaccompanied Minors* looked at the experience of the children of war brides who moved to New Zealand and used that as a lens to examine the process of emigration and arrival in a foreign country.

LATE at the Museum continued to offer varied mid-week evenings of stimulating discussion and musical performances. Connections were made between the Museum collection and issues important to Aucklanders. The Museum’s Fazioli piano once again featured in a series of recitals by world-acclaimed concert pianists, while the NZTrio also gave a series of well-attended performances.

The Museum’s three week-long Matariki celebrations in June included a Matariki-themed *LATE at the Museum* featuring singer Whirimako Black and a panel discussion lead by actor and playwright Kirk Torrance. The *Taniwha!* show used a five metre tall taniwha, an aerial performer and others to explore the legends of the taniwha and stories about the shaping of Auckland’s landscape.

Total visitation for the year was 832,544, an increase on 2009/2010 visitation of 802,427 visitors. It was the second year the Museum had used closed-circuit data which records the total number of visits rather than relying only on paid visitation statistics. This aligns the Museum with international reporting norms.

Research showed an increase in visitor satisfaction in 2010/2011, with a combined (“Good” + “Excellent”) rating from 97% of visitors, compared with 94% in the previous year. An intensive visitor host training programme paid rich dividends, with research showing impressive double-digit increases in the ratings visitors gave for the friendliness and helpfulness of staff, and whether they felt welcomed to the Museum.

“My best things to look at were all the sea shells. I played on the computer and made a Māori house. I bought my granny a brooch from the shop and we had a really good lunch. I’ve been to lots of museums and I think Auckland Museum is good for kids.”

— Eve, aged 7 years, London



I AM OUTRAGEOUS

Fans and the general public alike embraced the many opportunities created for them to celebrate Outrageous Fortune in conjunction with the Museum’s popular exhibition about the award-winning NZ television drama.

A highlight of the varied I AM CHERYL programme was having 200 fans from around the country pay \$180 to join a special Air New Zealand flight to attend the exhibition’s VIP opening event in December. Heart of the City and Sky City partnered with the Museum to give the fans a truly memorable experience in Auckland.

A nationwide search for women who epitomised Cheryl – the TV show’s matriarch – generated just under 100 submissions through the exhibition microsite. Ten winners from Ashburton to the Hokianga came to the launch event amid extensive media coverage.

The Outrageous Fortune microsite achieved over 47,000 visits, with many lured back to check out the latest postings on a well-received blog and other engaging social media content.



BRINGING DISCOVERY TO LIFE

Using online media and real time reporting makes the Museum and the work it does more accessible to its audiences whether they live in Auckland, Invercargill or overseas.

During the Kermadec expedition, the public could follow the expedition and the excitement of the scientists via daily blogs, downloads of images and video, and the ability to track the location of the expedition ship RV Braveheart as they conducted their investigations.

Highlights included:

Attracting almost 11,000 visits in one month.

Site visits in excess of 1,000 people were achieved on several days.

Visitors spending an average of five minutes on the blog at a time.

Photos, daily reports, video and other information about the expedition can be viewed online at: <http://kermadec.aucklandmuseum.com/news>

Our Research and Collections

Rangahau a Kohikohinga Taonga

2010/2011 was a year in which the Museum refocused on its research and collections. Over the course of the year museum curators answered almost 5,000 inquiries, gave 31 lectures and conference presentations and published 27 articles and one book. Work began to write up the scientific results of the Kermadec Island expedition – with 17 papers planned for 2012 from this single project alone.



OUR RESEARCH & COLLECTIONS
RANGAHAU A KOHIKOHINGA TAONGAA

The generous legacy of the Shannon collection of 12,000+ butterflies was moved into Museum storage and ongoing funding for butterfly research and collection support was also gratefully received from the Shannon Estate. The collection is housed in 500 display drawers and includes a number of New Zealand, Australian and Pacific specimens which will prove very useful for both research and display.

Another large collection given to the Museum during the year was the shell collection gifted by Dr Peter Maddison, which contains important New Zealand and micro-mollusc material assembled over many years by the noted collector Damaris Hole.

The Museum’s ancestral remains reparation project continues with many positive consultations occurring across the country. A significant amount of work has been completed to determine a long-term repository for human remains that have poor provenance records. The key issue here is treating these remains with the highest respect, in a manner that recognises their mana and dignity.

Several years of constructive negotiations were concluded with the repatriation of human remains to the Far North iwi Te Rarawa. Throughout the process we had been guided by our Taumata-a-Iwi and the professional knowledge of our staff to ensure the right protocols were respectfully adhered to. In a moving ceremony, the remains were received by tribal leaders and returned to their place of origin to be buried.

A major loan of significant Te Arawa taonga was made to the Rotorua Museum where they will feature as part of a major new exhibition in the newly refurbished building. Two of the most significant items were a Pataka, Oha, and a magnificent freestanding gateway, Te Rangitakaroro. Three significant Tainui taonga have been loaned to Waikato Museum Nga Pou Whenua exhibition which celebrates Tainui iwi through the four pou of Tainui waka – Waikato, Ngāti Raukawa, Ngāti Maniapoto and Hauraki.

A partnership between Auckland Museum and Māori Television culminated in the launch of an exciting 13-part historical series in Te Reo. TAMAKI PAENGA HIRA explores the past of taonga housed in the Māori Court of the Museum – with each episode looking in detail at one item. It was the first time the Museum had partnered with a television channel to conceive and produce a series in the Māori language about its collections.

Auckland Museum in association with the Mackelvie Trust lent 86 objects to Auckland Art Gallery to be included in one of their re-opening exhibitions A Life Well Lived – James Tannock Mackelvie’s Vision for Auckland. This exhibition will focus on the life and collection interests of one of Auckland’s founding benefactors, James Tannock Mackelvie (1824-1885). On his death, Mackelvie left his entire collection to the people of Auckland where it is housed on long-term loan at three Auckland institutions: Auckland Art Gallery, Auckland City Library and the Auckland War Memorial Museum.

Throughout the year, researchers and the general public enjoyed easy access to the extensive research and resource material in the Museum Library, one of New Zealand’s finest research facilities. The Museum Library holds in its collection over 3,700 manuscripts, early New Zealand newspapers and access to a collection of 1.3 million photographs. Highlights of the work to develop research resources included the preparation of Sir Edmund Hillary’s personal papers for public access, and linking the 90,000 Museum Cenotaph war database records directly to official files at Archives New Zealand.



KERMADEC BIODISCOVERY
EXPEDITION 2011

The Kermadec Islands are one of the world’s most pristine marine environments. Despite the significance of these islands to the marine biodiversity of New Zealand, little is known of the marine flora and fauna of the islands.

An Australasian expedition of discovery in May 2011 led by Auckland Museum’s Dr Tom Trnski brought together 15 scientists with specific expertise in the recording and identification of plants and animals. Auckland Museum staff were accompanied by colleagues from Te Papa, the Department of Conservation, NIWA, the Australian Museum and by a NZ Geographic photographer and Radio NZ reporter/science communicator.

“To secure the funding and sponsorships, partner with other research organisations and achieve such fantastic results makes this expedition one of the highlights of my career,” says Dr Tom Trnski.

“Our goals included establishing a record of species diversity as a baseline to monitor changes over time. This was achieved and will enable scientists to track changes in species composition that may result from global warming effects on regional water temperatures and currents.”

Tom Trnski and his team returned with 4,300 fish specimens representing about 120 species, and they confirmed observations of another 25 shallow-water species. Of these observed examples, 17 species had never been reported from the Kermadec Islands before. Two of them were new discoveries to science.

The expedition also collected algae, marine invertebrates (corals, shells, crustaceans, seastars, and worms), insects, land snails and spiders, algae and plants.

Auckland Museum now has the single-most comprehensive collection of Kermadec Islands plant and marine life in the world. The research outputs from the Kermadec Expedition will be published in peer-reviewed journals and popular articles and will continue to inform academic studies and post-graduate research for years to come.

Funding and support for the project has come from the three participating museums (Auckland Museum, Te Papa and the Australian Museum), the Department of Conservation, NZ Geographic, the Pew Environment Group, and sponsorship by the owner of the RV Braveheart and Gull Oil.



A Gem nudibranch
Dendrodoris denisoni,
a sea slug found in
northern parts of
the North Island.
Photo: Peter Quin

A PICTURE IS WORTH A 1,000 WORDS

There is a lot that goes on behind the scenes at Auckland Museum. We are in the process of completing a substantial imaging project which began in 2008. The project creates high resolution images using sophisticated auto-montage techniques. These images are highly detailed and show the specimen from many angles.

As part of a global community of research, we can then share images with other museums and researchers in New Zealand and around the world instead of loaning valuable specimens.

We receive frequent requests for the loan of our specimens, especially its 2,300 primary type specimens. By definition, these type specimens are irreplaceable, and many modern natural history institutions no longer allow the loan of such unique items. Having our type specimens available online means we can share our images and they are available to everybody.

Ultimately these type images will be made accessible online as part of a wider project to make information about our stored collections available to a much wider audience.

To date, 1,000 specimens have been completed.

The digital imaging and collections online projects have been generously supported by grants from the Digital Strategy Community Partnership Fund, Lotteries Environment and Heritage Committee and the Auckland Museum Institute.

Connecting with our Community

Hononga ki te rahinga o te tangata

Auckland Museum's focus on making itself accessible to all Aucklanders continued with renewed vigour throughout the year. Rich public programming, outreach activity and new technology drove community engagement, increasing the sense of ownership felt by Auckland's diverse communities.



CONNECTING WITH OUR COMMUNITY HONONGA KI TE RAHINGA O TE TANGATA

The ‘Your Museum’ public consultation events early in the year were a major milestone marking the launch of the once-in-a-generation redevelopment project. External stakeholders, staff, volunteers and the Trust Board took part in discussions about the purpose and vision for the Museum – laying the foundation for extensive information-gathering by our people and peer reviews by external experts as the year progressed.

Auckland’s diverse communities embraced the Museum, participating in programmes such as the Kai to Pie ‘World on your Plate’. Eighteen ethnic groups took part in showcasing their culture through live cooking sessions, food tastings and performance. The Coffee Festival in August 2010 and the Matariki traditional Māori food forum in June 2011 were especially popular. The ‘Rivers of the World’ series, programmed during winter 2011 enabled visitors to immerse themselves in rich culture and hear the stories of the people the rivers sustain.

As a War Memorial, Auckland Museum honored the sacrifice of fallen soldiers through a number of moving events. Over 7,000 people visited the Museum to take part in ANZAC day ceremonies which included the Dawn and Civic Services, free guided tours every hour of the War Memorial galleries, choral and WWII favorite musical performances, an opportunity to review I AM Remembered student poetry competition entries and sign the online Book of Remembrance. A LATE event with international guest speaker Professor Jay Winter discussed the powerful language and emotion that continues to be associated with “The Lost Generation”.

War Stories and Home By Christmas director Gaylene Preston curated film footage screened on the outside of Auckland Museum in the days leading up to ANZAC Day. Drawing on archival footage from the Weekly Review, which was established during WWII to publicise New Zealand’s war effort, Preston chose imagery that took audiences through the new world that women faced during WWII as they held their families together, coped with strict rations and stepped into the breach left by the men who had gone to fight. The footage includes “off cuts” from the Weekly Review series that had never been screened before. The film was projected onto Auckland Museum’s northern façade over the three nights leading up to ANZAC Day.

Special annual commemoration services for Remembrance Sunday and Armistice Day were held in the WWI Sanctuary in November. With two Korean frigates in port, a memorial service was held to mark the 60th Anniversary of the Korean War, along with cultural performances and a bilateral meeting between the Korean Foreign Minister and the New Zealand Minister of Defence. This was one of many diplomatic visits hosted throughout the year.

Substantial progress was also made in establishing partnerships within NZ and overseas which will enable the Museum to play a leading global role in commemorating the 100 and 75 year anniversaries in 2014 of the start of WWI and WWII respectively, and the 100 year anniversary of the Gallipoli landings and ANZAC Day in 2015.

Demand for Learning Experiences Outside the Classroom (LEOTC) programmes continued to grow. The Museum exceeded its targets to engage with almost 80,000 students and adults through a variety of Lifelong Learning initiatives, compared with 55,000 the previous year. Outrageous Fortune and AQUA exhibitions were supported by specific learning opportunities and teaching resources while programmes such as Te Ao Hurihuri, Matariki, ANZAC and Volcanoes continued to be popular choices for school visits.

CONNECTING WITH OUR COMMUNITY
HONONGA KI TE RAHINGA O TE TANGATA

There was a strong Museum presence in May 2011 at the two-day Mamas and Museums workshop in South Auckland, which fostered strong, ongoing relationships with Pacific arts and craft practitioners and their communities. Museum staff had valuable discussions with artists about philosophies, materials used and techniques. All those involved were enthusiastic about working together to document and preserve this heritage.

The Museum made itself accessible beyond its walls through its involvement in Auckland's iconic Polyfest and Pasifika festivals. At these annual events, over 24,200 people engaged with collection items from the Pacific and took part in learning activities.

The Museum hosted Auckland's official Christchurch Earthquake Memorial Service in March 2011, with addresses given by Auckland Mayor Len Brown, Interim Director Sir Don McKinnon and representatives of emergency services.

The Museum deepened its ability to use new communication channels and technologies to engage with audiences. Almost 1,200 people took part in various events related to the Museum's digital learning project, I AM Making Movies. Over 80 entries were received, almost twice the previous year's total, and 293 students took part, 55% more than in 2009/2010.

Connection with our audiences through social media expanded, and included innovative and well-received blogs for Outrageous Fortune, Secret Science, Māori Language Week and the Kermadec expedition. The total number of Auckland Museum website views increased from 1.5 million the year prior to 1.9 million in 2010/2011.

Research staff worked closely with exhibition colleagues to create compelling online content uncovering the water stories behind some of the incredible objects in the Museum's galleries. The AQUA Trail – the Museum's first such mobile trail – allowed visitors to self-navigate their way through our collection to discover intriguing water stories, using their own web-enabled device or one supplied by our Visitor Hosts.

The Museum also supported three charities, by providing pro bono venue rental for the Events Centre.



WELCOMING OUR COMMUNITY IN

Dozens of cultural performances and community group presentations were among highlights of the Museum's diverse events programme in the past year.

In conjunction with the Kai to Pie exhibition, the 'World on Your Plate' series of weekend activities from June to October showcased live cooking sessions, food tasting and performances from 18 ethnic community groups from across Auckland.

And as the year concluded, AQUA had its own compelling 'River Lives' series where community groups told the epic stories of 10 of the world's greatest rivers.

The Chinese New Settlers Services Trust contributed to both series, seeing it as a great opportunity for new migrants to learn more about the Museum, share their culture in a comfortable setting and enhance their sense of connection to Auckland.

"The events were also an excellent way for local-born Chinese children especially to learn about Chinese culture," says Trust executive director Jenny Wang. "The Museum events team was very professional and helped us with ideas and advice. They enabled our community to be part of positive change."

Her personal highlights were seeing the strong audience interest in the Chinese cooking demonstrations for 'World on Your Plate', and the popularity of the traditional Chinese tea ceremony for the 'River Lives' series.

"We'd love to do more events at the Museum. They are definitely a great way for Aucklanders to experience the social and cultural diversity of our city."



REACHING OUT TO OUR COMMUNITY

Museum staff engaged with 25,000 people at the iconic Polyfest and Pasifika festivals in March 2011.

The one-day Pasifika event – which attracts an estimated 150,000 people annually to Western Springs – was targeted as a great opportunity for the Museum to offer learning experiences and information, as well as increase awareness about the institution and all its services amongst the Pacific Island community in particular.

"We were surprised that many people didn't know that Aucklanders enjoy free admission to the Museum," says Schools Programme Developer Dianne Northcott. "Taking a stall at the festival really helped us spread the word and encourage people to visit."

ASB Polyfest 2011 was given its official launch at Auckland Museum by Mayor Len Brown. Dubbed the largest gathering of Pasifika youth in the world, the four day event in South Auckland attracted 95,000 spectators and entries from 65 schools from Christchurch to the Far North, with performances on multiple stages.

On one day, the Museum engaged learners in Tongan, Samoan and English, with hundreds of primary and intermediate students booked in by their schools to complete a curriculum unit about community life.

And at well-attended stalls near the Māori and Samoan performance stages, Museum staffers and guest educators mingled with thousands of secondary students and their supporters and offered learning activities based on replicas, images and stories of taonga and objects from the Museum collections.

"While some students had visited the Museum on school trips, many others didn't know about us at all," recalls Dianne. "Meeting them at Polyfest really helped raise mutual awareness between the Museum and this large and growing potential audience."

Our People and Place

He Tangata, He Kāinga

It is the people who make Auckland Museum a special place to be. Our people bring the collections and the visitor experience to life.



OUR PEOPLE AND PLACE
HE TANGATA, HE KĀINGA

The contribution of 230 full and part-time employees was supplemented with the efforts of a similar number of volunteers who have donated 21,445 hours of their time either in the public eye or back-of-house assisting us to care for our collections.

A number of senior appointments were made throughout the year: Rose Powell was appointed to the position of Director Human Resources, David Reeves (Director Collections and Research), Russell Briggs (Director Exhibitions and Programmes), Haare Williams (Pae Arahī, Māori and Partnerships Development Executive) and Megan McSweeney (Director Marketing and Communications). This combination of new skills and capability complements that of the existing team adding bench strength to executive leadership. The appointment of Roy Clare as the new Director was announced in April, to take effect from August 2011. Curatorial expertise was strengthened with the appointment of Dr Louise Furey as Curator of Archaeology and Dr Wilma Bloom as Curator of Marine Invertebrates.

2010/2011 saw a renewed focus on the development of a dynamic and positive workplace culture, with a diverse and skilled workforce operating effectively together with shared vision. A climate survey confirmed the way forward and a number of “onboarding” initiatives were introduced, including a staff orientation programme, and activities to improve communication across teams. Staff were given opportunities to participate in a programme of Treaty wananga at Orakei Marae, complemented by Te Reo classes run by the Museum’s Pae Arahī Haare Williams.

A decision was made in late 2010 to get an independent, audited benchmark of the Museum’s greenhouse gas emissions footprint. Six months later Auckland Museum was recognized as the first museum in the world to be awarded the CEMARS® (Certified Emissions Measurement and Reduction Scheme) certification.

As part of a programme to improve environmental performance, electricity usage during the past year has been cut by 6%, gas consumption was held steady and water usage reduced slightly. Cutting emissions results in cost savings and a 10% reduction in the Museum’s carbon footprint over the next five years has been set as an unofficial goal. As the first Auckland Council organisation to gain CEMARS certification, Auckland Museum plans to share its learnings with other Regional Facilities (RFA) and relevant CCO organizations during 2011/2012.

As the custodian of one of Auckland’s most iconic buildings, the Museum takes seriously its responsibility to provide ongoing care and maintenance. A four year Heritage Maintenance Plan was approved by the Trust Board and work began on a implementing 20 identified projects. With the images of Christchurch etched in our minds, a seismic risk report was undertaken showing the Stage II construction work completed in 2006 fully met new building standards, and that earlier strengthening work on the remainder of the building exceeded requirements for buildings of its age.

A significant upgrade of fire detection systems was completed, with 1,100 smoke and heat detectors now in place to ensure the safety of the collections. A range of maintenance work throughout the year will ensure the preservation of the building for generations to come.



MEET NICK HAMILTON, MUSEUM VOLUNTEER

Nick Hamilton exemplifies the passion and ability of the over 230 volunteers who provide a huge range of skills and value to Auckland Museum and its visitors each year.

A retired Human Resources Manager who started his career as a teacher, Nick began working as a volunteer guide in 2010 and in the past year has provided expert and engaging commentary to over 350 visitors. Nick gives the Highlights Tour. Three are offered each day, generally running for one hour and focusing on Māori, early European settlers and Pacific history and geography.

Aged 68, Nick is a classic example of someone who is packing a lot into their retirement. In recent years he completed a UK university degree in war studies, and he is part way through a BA in politics at Auckland University. But he is enjoying mixing his studies and other activities with his guiding work at the Museum.

To qualify as a guide, Nick had to do an eight week part time course requiring six hours of training a week plus lots of reading, capped off by taking a select group of experienced guides on a tour to test his skills.

“People do fail the test, so it was great to get through it. We have an excellent mix of guides. A large number are graduates and a number have masters’ degrees.

“Guiding and working on the front desk is hugely rewarding,” he says. “You meet so many interesting people, most from overseas. Taking them around and telling them stories about New Zealand through the Museum collection is very satisfying.”



MEET VAL TOMLINSON, MUSEUM CONSERVATOR

Museum conservators inhabit a world where science and art collide. A zone where patience is less a virtue and more an essential skill.

Val – one of three full-time conservators at Auckland Museum – uses CSI skills daily to ensure her efforts to treat and restore precious objects don’t backfire.

A typical day at work has Val doing painstaking treatment of objects each morning. Afternoons are spent in one of the Museum’s many collection storage areas auditing the condition of items and deciding which pieces require attention.

Val joined the Museum as Metals Conservator in June 2009, after starting out in conservation in her native Canada and gaining further experience at the Oldsaksamlingen (National Museum) in Norway. She had completed a Degree in Chemistry and studied Fine Arts before realising she wanted to be a conservator and got a Masters Degree in the subject at Queen’s University in Ontario.

“It’s a perfect mix for me – the blend of science and fine arts. It’s physical too, and you get to work on all these pieces with interesting stories.”

The very first object she was given to work on at the Museum was one of her most challenging – a disintegrating WWII tin containing a day’s rations for allied troops in the Pacific.

“We had to carefully cut it open in such a way that the cut couldn’t be seen, then separate and restore as much as possible the tin and the many individually wrapped items inside, such as salt tablets, sticky sweets, cheese, oatmeal, a can of spam and even two pieces of toilet paper.

“Objects have different requirements. The solutions we devise have to be custom-made and we take great care to test proposed treatments.”

In addition to the intricate treatment of objects in the collection, the conservators’ expertise is also called upon from across the Museum to advise on ways to store, handle, move and display objects to ensure that the collections remain in good condition for as long as possible, enabling future study and enjoyment.

The Auckland Museum Trust Board



Top row, left to right:
William Randall
Dale Bailey
Margaret Malcolm

Bottom row:
Paul Brewer
Carol Gernhoefer



DR WILLIAM RANDALL – CHAIRMAN

With Masters and PhD degrees in biology as well as an MBA in business/finance, William Randall has spent 15 years in banking and finance where he managed the treasury function for a large US investment company (Fidelity Investments) and was the managing director of New Zealand stockbroking company ANZ Securities NZ Limited. Currently a director of Chrysalis Capital Partners, William's primary business interest lies in helping the country to develop its lifescience capabilities.

DALE BAILEY – DEPUTY CHAIRMAN

The Northern Area Manager for Careers New Zealand, Dale Bailey has a Masters in Geography, a Masters degree in Public Management and a teaching diploma. He has had a career in secondary education and has worked for the Education Review Office. Dale has been widely involved in the governance of heritage and arts organisations and was the founding chairperson of the Te Manawa Museums Trust in Palmerston North. Dale is an honorary life member of the NZ Historic Places Trust, and in 1994 was awarded a Nuffield Commonwealth fellowship to the Commonwealth Institute in London.

PAUL BREWER

Paul was recently appointed Director External Relationships for Regional Facilities Auckland (RFA). Prior to this, he was External Relations Director at The Edge, Auckland's performing arts and conventions centre. Paul has held a variety of corporate communications and marketing roles in New Zealand's cultural, financial, and political sectors. He was the founding director of marketing and communications at the Museum of New Zealand Te Papa Tongarewa where he established and directed all aspects associated with the Museum's external positioning, including the development of international tourism strategies and programmes.

He is also a trustee of the Kiri Te Kanawa Foundation and is an active supporter of the international project to restore the historic Alexander Palace near St Petersburg in Russia which he promotes through lectures and interviews.

MARGARET MALCOLM

Margaret Malcolm is a qualified lawyer with extensive management and governance experience. She has had 30 years' experience practising primarily in the fields of commercial law both in New Zealand and in Fiji. She is also admitted to practise in Australia. She holds an MBA and was Executive Director of Auckland District Law Society prior to restructuring due to legislative change and reorganisation of the legal profession in 2009. Margaret has served on many law society and related committees in NZ and internationally.

CAROL GERNHOFER

Carol Gernhoefer is a chartered accountant with a post-graduate degree in Japanese. Carol has over 15 years of experience as an accountant and consultant working for one of the Big Four chartered accounting firms and also as a CFO for companies in the property, financial services and travel industry. As her work experience was gained in the UK, America, Japan and New Zealand she is able to apply a global perspective to business operations in New Zealand. Carol is currently a freelance accountant and business consultant and has a strong interest in not-for-profit organisations.



Top row, left to right:
John McIntyre
Margaret Horsburgh
Danny Tumahai

Bottom row:
Peter Hays
Wendy McPhail



JOHN MCINTYRE

John McIntyre's background is in the service industry where he has had an extensive career in the travel industry sector, principally in the fields of airline sales, marketing, operations, relationship management and corporate key account travel management. Holding post-graduate qualifications in Marketing and having a strong interest in history and heritage has led to a broadened involvement within the tourism sector. Currently a freelance Auckland tour guide and marketing consultant, John is involved with the strategic development of the AUT University Business History Project.

PETER HAYS

Peter is a Life Member and former President of the NZ Institute of Chartered Accountants and is also a Fellow of the Arbitrators and Mediators' Institute of New Zealand. He has served as NZ chairman of an international accountancy practice, as a member of the NZ Accounting Standards Review Board and as member of the Market Surveillance Panel of the NZ Stock Exchange. He has had a significant involvement in international accountancy including as a member of the Council of the International Federation of Accountants. Peter is a director of several companies and serves also as a trustee of the University of Auckland Foundation. He has had a lengthy association with the Museum through the Museum Circle Foundation, of which he is a former chairman.

DR MARGARET HORSBURGH

Margaret Horsburgh holds a Doctorate in Education and Masters of Arts with honours in Education. Her undergraduate degrees are in anthropology and archaeology. For 25 years she has been involved in tertiary education at a senior level at AUT University and the University of Auckland. She is a registered nurse and holds an Associate Professorship in the Medical and Health Sciences Faculty at the University of Auckland. Margaret has governance experience with both crown companies and not-for-profit organisations and is a member of the Institute of Directors. As an active Rotarian she has wide involvement with communities. More recently, through her work she has been linked with community development projects.

WENDY MCPHAIL

Holding post-graduate qualifications in business administration, Wendy McPhail has 20 years of sales and marketing experience in senior management and professional consulting services. In 1992 she established the Covey Leadership Centre here in New Zealand, a highly successful leadership development organisation, where she worked with organisations throughout Asia Pacific. This work subsequently led to her interest in strategic foresight where, as a director of In Touch Group, she now advises start-ups, private and public sector and not-for-profit organisations on their ability to be positioned effectively in a world of accelerating change.

DANNY TUMAHAI

Te Puna Tumahai is a nationally recognised kaumatua (elder) of Ngāti Whātua o Orakei and chair of their Kaumatua Council. From 1996 to 2007 he was chair of the Museum's legislated Māori Advisory Committee: Taumata-a-Iwi (comprising Ngāti Whātua, Tainui and Ngāti Paoa). He replaced the late Sir Hugh Kawharu as the Taumata's second appointee to the Museum Trust Board, carrying overall responsibility for alignment of Māori Values (mana Māori, mana whenua, manaaki) at governance level. Te Puna advises departments of Courts, Corrections and Education; serves on the The Edge (Auckland City Council's Arts Board), the Orakei Reserves Board and the National Maritime Museum Trust. On top of this he continuously fulfills Ngāti Whātua civic duties in partnership with the Mayor of Auckland.



Governance Statement

The Auckland War Memorial Museum has made considerable progress in observing the core elements of good governance, as articulated by the Securities Commission (Financial Markets Authority, 1 May 2011). All Museum decision making adheres to these nine principles. The Board observes:

GOVERNANCE STATEMENT

Principle 1: Ethical Standards

The Trust Board is committed to the adoption of ethical conduct in all areas of its responsibilities. Its Code of Ethics and Conflict of Interest policies provide direction to Board Members and the Board in addressing ethical issues in the best interests of the Museum.

Principle 2: Board Composition and Performance

The Trust Board is comprised of ten members with the experience and expertise to provide counsel on a broad range of issues and form independent judgement on Museum business. Appointments are governed by the Auckland War Memorial Museum Act 1996 with five members appointed by the Auckland Council and four by the Auckland Museum Institute and one by the Taumata-a-Iwi (a committee which assists the Board concerning Māori values). Appointments are for a two year term with half the members retiring each year. Retiring members are eligible for re-appointment.

In accordance with the Act, the Trust Board appoints the Museum Director (Chief Executive) who has responsibilities set out in the legislation. The Museum Director may be appointed for a term of not more than five years and is eligible for re-appointment.

Principle 3: Board Committees

The Trust Board has established Board Committees to supports its governance work and enhance its effectiveness through efficient use of Board Members’ individual skills. The Committees have roles defined by their Terms of Reference and make recommendations to the Trust Board. They are:

- (a) Audit and Risk Committee;
- (b) Remuneration Committee;
- (c) Planning Committee;
- (d) Project Steering Committee;
- (e) Development Committee.

Principle 4: Reporting and Disclosure

The Trust Board prepares and publishes a Draft Annual Plan in advance of each financial year and invites submissions on the Plan and its financial forecasts. The Annual Plan and anticipated contribution by Auckland Council for Museum funding for the financial year commencing 1 July annually is required to be approved by Auckland Council.

Shortly after the end of each 30 June financial year, the Trust Board published its Annual Report. Included in this are full financial statements for the year and a statement of service performance. Together these enable the actual results and outputs for the year to be compared with those measures included in the Annual Plan.

The Annual Plans and Annual Reports are distributed widely and are available from the Museum website.

GOVERNANCE STATEMENT

Principle 5: Remuneration

The Trust Board Members’ remuneration information is approved by the Auckland Council and is published in the Annual Plan (per member) and in the Annual report as part of the aggregated amount for key personnel.

Principle 6: Risk Management

The Trust Board and Museum through the work of the Audit and Risk Committee have introduced and implemented a Risk Management Policy and Risk Management Register for identifying and reporting material business and environmental risks to the Board. This programme is undergoing internal trials and is subject to continuous improvement.

Principle 7: Auditors

The Trust Board through the work of the Audit and Risk Committee oversee the independent external audit process. The audit appointment is undertaken by Deloitte who report on both the financial statements and the statement of service performance included in the Annual Report.

Principle 8: Stakeholder Relations

The Trust Board fosters constructive relationships with Stakeholders including the Auckland Council, the RFA, Auckland Museum Institute, the Taumata-a-Iwi, the RSA and the Museum Circle. It has actively encouraged the engagement of the whole community with the Museum on all levels of activities ranging from the formal Annual Plan process to public meetings over the proposed renewal of Museum galleries.

Principle 9: Stakeholder Interests

The Trust Board respects the interests of all Museums’ stakeholders and is committed to the needs and expectations of its visitors and communities of Auckland. The Museum recognises the role of the communities in enhancing exhibitions, care and understanding of the collections, taonga and the War Memorial.

Providing for the Future – Long Term Capital Planning

A Once in a Lifetime Opportunity

Excellent progress was made in 2010/2011 toward the creation of a Master Plan to guide the next phase in the development of the Museum. This project will enable the Museum to move from a model of ongoing incremental change to one where it can achieve a comprehensive renewal of its attractions and facilities.

The Trust Board is committed to ensuring all assets make their full contribution towards building an efficient and effectively run world-class institution. The Master Plan offers value for money for ratepayers by ensuring their funding results in the creation of compelling and inspiring experiences which are highly valued by our visitors, communities and stakeholders.

Ensuring excellent stewardship of the more than \$400 million assets in its care, is a core priority for the Museum. A significant component of this responsibility lies in ensuring best practice maintenance and renewal of broadly diverse asset classes, from the Museum's iconic heritage building, to its infrastructure, collections, galleries and public spaces.

Asset Management Plan

The capital planning process is driven from a comprehensive Asset Management Plan. This was put in place to ensure assets are wisely administered, maintained and replaced when appropriate. This plan, which is underpinned by National Asset Management Steering Group principles, was drawn up to reflect local government best practice. It received considerable input from various local council offices and like organisations such as the Auckland City Art Gallery.

This enables the Museum to manage the same challenges faced by almost every New Zealand business or public sector entity – for example, the overview and replacement of infrastructure such as IT, security and other building facilities; the improvement of service levels and visitor experience, finance and resources, audit and risk management, recycling and the efficient use of power and water.

Significantly, the Asset Management Plan also equips the Museum to implement essential large-scale projects such as gallery renewals, space management changes and building heritage maintenance and replacement.

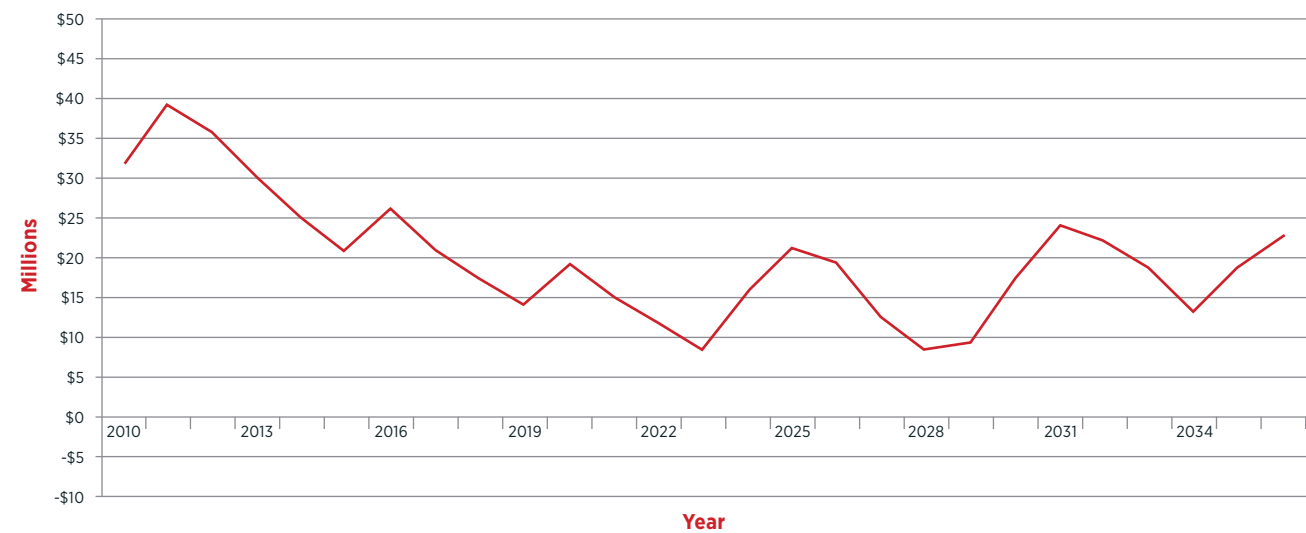
In line with international best practice and major museums overseas, Auckland Museum plans to renew its most important galleries every 10-15 years, to the advantage of the Museum's Heritage Building and the Museum's Collections. The requirement to refresh popular and iconic attractions such as the Māori and Natural History galleries creates a difficult challenge: how to fund these multi-million dollar projects which occur on predictable, long-term cycles?

Asset Replacement Reserve

To meet this challenge, an Asset Replacement Reserve was created over a decade ago.

Funded Depreciation from Auckland Council for longer-term renewals and replacement have been held in reserve until required. This enables major capital projects to be carried out in line with the Asset Management Plan, whilst maintaining a steady and predictable levy drawdown from ratepayers.

Asset Replacement Reserve – Forecast 2011/2035



This reserve serves a second important function. It enables the Museum to bridge the gap between the measurement approach used to fund asset replacement through the levy (based on historical cost) and the likely true cost at the time of replacement, in order that purchasing parity is maintained. This is achieved by investing reserve funds received annually, until they are required. Investment of the reserve is subject to strict governance against stated Statement of Investment Policy and Objectives (SIPO) and is managed on behalf of the Museum by independent investment managers.

The Museum has increased its reserve through prudent stewardship. The reserve has increased by \$6.353 million after deducting the year’s capital expenditure of \$3.066 million to total \$38.704 million as at 30 June 2011 through Auckland Council funded depreciation in excess of new capital expenditure supplemented by prudent investment returns. Funded depreciation based on historical cost provides about half the sum required to pay for assets when they require replacement. This is due to a combination of price level changes, the introduction of new technologies and visitors’ higher expectations in respect of the quality of galleries. The investment returns on these funds is critical in order that the Asset Replacement Reserve has sufficient funds to meet the replacement cost of assets when needed.

The Asset Replacement Reserve is expected to continue to grow slightly in 2011/12 due to delayed funding of the Museum Master Plan. It will then steadily reduce as funds are allocated to capital projects over the mid-term during the period 2012 to 2019.

Following these cyclical patterns the reserve will slowly increase again to allow gallery conceptual planning and to build up funds required for the next planned cycle, and will then decrease over the next renewal cycle, 2020 to 2023.

The reserve will continue to reflect the gallery renewal cycles – conceptualization and planning where the reserve balance builds up, then gallery renewal expenditure where the reserve balance reduces through to 2035.

The Trust Board expects that the reserve will be sufficient to fund the required gallery renewals and other major asset replacement costs over the coming years, as those assets need to be replaced.

These large-scale projects require careful balancing of planning and spending cycles. Spending too little on a regular annuity-style basis, results in sub-optimal outcomes in terms of capital efficiency, project management and the visitor experience. For example, galleries which are renewed in an incremental manner as funds become available, can become disconnected from the spaces around them and lack the step-change expected from a high-quality institution.

Best practice asset planning for this kind of capital renewal requires a holistic approach to gallery design, visitor flow and building refurbishment. By their very nature, these are large spends, preceded by intensive planning, which runs across multiple years.

Content and Peer Review

Planning for this process was consolidated during the 2010/11 year through extensive stakeholder consultation, to define the vision and audience development strategy which will guide future renewals. External stakeholders, staff, volunteers and the board took part in discussions about the purpose and vision for the Museum. A comprehensive information gathering and Master Plan process was launched, in line with international museum best practice.

Highly regarded external experts were used to strategically contribute best practice thinking. They include Blair Parkin, infrastructure designer of the California Academy of Sciences; Seb Chan from Sydney’s Powerhouse Museum, and Elaine Heumann Gurian, former deputy assistant secretary for Museums, Smithsonian Institution and deputy director, United States Holocaust Memorial Museum.

This led into a comprehensive information gathering phase. Numerous project teams were involved researching and writing comprehensive reports which combined ‘blue sky’ thinking with detailed proposals on critical topics such as content, the War Memorial, circulation, collections, new media, space usage, lifelong learning, gallery infrastructure, public events and commercial activity.

In 2011/2012, the Museum’s process for major asset replacement will begin to transition from this information gathering and planning stage to implementation. Information gathering is due for completion in late 2011, with a Master Plan being delivered by 30 June 2012.

This in turn will enable detailed implementation plans to be drawn up for a range of complementary projects, including Māori/Pacific and Natural History gallery renewals, improvements to visitor flow throughout the building, collection storage, staff accommodation and safety. These major capital projects will take place over the following 4-5 years according to a carefully-phased timetable, driven by the Master Plan.

The hard work of staff through the year created a bedrock of high quality information that will, for the first time in its history, allow Auckland Museum to link together all parts of the visitor experience in a comprehensive Master Plan.

Statement of Service Performance



WORK STREAM 1: FOUNDATIONS OF THE MUSEUM		SUCCESSFUL OPERATION OF ALL ASPECTS OF THE MUSEUM		
Outcomes:		<ul style="list-style-type: none">- Increased staff professionalism and museological capability through engagement in multi-disciplinary teams and training.- Implementation of the Collection Development and Research strategies.- Research outputs reflect international standards of scholarship and impact.- Broadly enhanced stakeholder relationships.- Relationships with Auckland region tangata whenua strengthened.- High quality upgrades and maintenance reflecting defined standards of service and access.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
1.1 Cross disciplinary teams in place for 100% of major projects.	Major Projects for 2010/11 defined as: <ul style="list-style-type: none">- 'Your Museum' Visioning Process- The 12 Pre-Master Planning Information-Gathering Reports ("Waka")- Special Exhibitions- Programming Committee- Employment Relations Working Groups- Staff Orientation Programme	● ● ● ●	The Museum has seen a step-change in cross disciplinary involvement in major projects during 2010/11. In addition to the projects defined for this performance measure, cross-disciplinary teams have also supported introduction of Te Reo classes and Treaty of Waitangi workshops.	Strategy One
1.2 100% of collection development activities and research outputs aligned with the published Collection and Research Plans.	Not applicable until the <i>Collection Development</i> and <i>Research Plans</i> are in place.	○ ○ ○ ○ Date revised. Approved by Trust Board 10 Feb 2011.	The target date for the <i>Collection Development</i> and <i>Research Plans</i> has been revised in the 2011/12 Annual Plan: " <i>Documented, peer reviewed and approved by the Trust Board by Dec 2011</i> ". (See page 52)	Strategy One
1.3 Repatriation for Auckland provenanced, international returns, and all unprovenanced (human) remains completed.	Measure counts "lots" (i.e. transactions or groups). Proportion is expressed as a percentage of 371 identified "lots" for: <ul style="list-style-type: none">- <i>Human Remains deaccessioned</i>- <i>Human Remains returned</i>- <i>Unprovenanced Human Remains</i>	● ○ ○ ○	Human Remains deaccessioned: 97% Human Remains returned: 8% The 2011/12 Annual Plan has since revised this Performance Measure. A numeric target is acknowledged as too simplistic. Instead, the new target recognises the consultative partnership required between the Museum and its Māori stakeholders, to achieve the appropriate mutual outcome for each individual situation.	Strategy One

*This column defines the result as at 30 June 2011, as a proportion of the full year target set in the 2010/11 Annual Plan: ● ● ● ● = full year target achieved ● ● ● ○ = full year target almost/approx 75% achieved ● ● ○ ○ = full year target half/approx 50% achieved ● ○ ○ ○ = started, but little progress/approx 25% achieved ○ ○ ○ ○ = not started, or discontinued (by Trust Board agreement).

STATEMENT OF SERVICE PERFORMANCE

Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
1.4 Sustainable operation of building validated by external audit.	Audit in 2010/11 conducted in accordance with CEMARS™ certification by Landcare Research.	● ● ● ●	Audit completed during May 2011 and CEMARS™ certification granted on 22 June 2011.	Strategy One
1.5 Stakeholder relationships with key groups validated as robust by external audit.	Groups for survey to include: – Māori partnerships – War Memorial relationships – Education sector relationships – Exhibition, business and sponsorship relationships – Research, museological and cultural sector relationships – Tourism sector relationships – Museum Circle – Museum Institute	● ● ● ●	A structured, qualitative stakeholder survey was carried out by an external research company between 25 May – 10 June 2011. The survey results and recommendations have been presented to Museum management and the Trust Board. Note: The Museum's relationship with the new Auckland Council/Regional Facilities Board is covered by a separate performance measure for 2010/11. (See Workstream 2).	Strategy Four
1.6 Financial prudence and stewardship of assets and investments validated by external audit.	– Risk Management and Legal Compliance Updates to the Trust Board completed on time.	● ● ● ●	Validated by final year end audit.	Strategy One

STATEMENT OF SERVICE PERFORMANCE

WORK STREAM 2: MUSEUM AS FORUM		A HUB OF SOCIAL DISCOURSE AND A CIVIC PLAYER FOR THE AUCKLAND REGION		
Outcomes:		– The Museum and new regional governance structure grow closer in mission and goals. – The Museum is acknowledged as a central hub for discourse by the new Auckland Council, regional stakeholders and the Auckland community. – Internal and external audiences are broadened, through a programme of events developed in partnership with key community partners.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
2.1 Auckland region visits exceed 50% of total visitation.	Auckland Adult transactional visitors* as % of Total Adult transactional visitors, reported via the Public Programmes Visitor & Finance Report. *Adults plus Tour Groups, excluding Children, Commercial Events & Education.	● ● ● ○	Auckland visitation: 42% of total, versus 42% in FY 2009/10. Note: The results for this performance measure are impacted by strong success in attracting international visitors – international visitor numbers are up 18% on FY 2009/10.	Strategy Four
2.2 The quality and relevance of Museum programmes, events and forum discussions reflect the current concerns of Aucklanders, as validated by visitor survey.	Qualitative focus group or survey process to assess perceptions of a sample of Aucklanders (visitors and non-visitors). “Current concerns” and “relevance” questions to be linked to the National/Regional/Museum goal alignment framework, as updated in the 2011/12 Annual Plan.	● ○ ○ ○	The National/Regional/Museum goal alignment aspiration has been endorsed and updated in the 2011/12 Annual Plan. The survey has been designed and surveying fieldwork commenced in July 2011.	Strategy Four
2.3 Baseline partnership goals established with the new Auckland Council.	Baseline partnership goals agreed and documented between the Museum and Regional Facilities Board.	● ● ● ●	The performance measures to be reported on for 2011/12 have been agreed and documented.	Strategy Four

STATEMENT OF SERVICE PERFORMANCE

WORK STREAM 3: RE-TELLING THE MUSEUM		A COMPELLING DESTINATION AND EXPERIENCE		
Outcomes:		– An enriched visitor experience and provision of an enhanced civic, social space for Auckland. – Full integration of Te Korahi Māori into strategic programme. – Enhancement and maintenance of key War Memorial partnerships. – Improved Natural History exhibition floor experience.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
3.1 Visitor satisfaction feedback regarding their overall Museum experience is minimum 85% positive.	Measured through Quarterly Visitor Profile Survey. A 'positive' rating is classified as 'excellent' or 'good'. <i>(Note: This measure has been revised upwards for 2011/12.)</i>	● ● ● ●	2010/11: 97% (vs. 94% in FY 2009/10). The above performance measure is based on combined 'Excellent' plus 'Good' ratings. 'Excellent' ratings were significantly higher in FY 2010/11 vs FY 2009/10: Feeling Welcome: 49%, up from 40% Staff Helpfulness: 49% up from 38% Staff Friendliness: 52%, up from 43% Building Cleanliness: 70%, up from 62%	Strategy Four
3.2 Queue and flow management processes achieve documented service levels at least 90% of the time.	Measured through Spot Checks undertaken on a monthly basis from Jan – Jun 2011. Collaborated by Visitor Profile Survey: – Less than 1% of visitors comment negatively on lack of queue management or inefficient admissions processing.	● ● ○ ○	Service standards and operational procedures have been defined and are being deployed as required. However, documented measurement processes have not been implemented. The four quarterly Visitor Profile Surveys had no negative comments on queue management.	Strategy Two
3.3 Development of gallery renewal and other capital projects meets pre-defined budgets, timelines, and international standards of quality.	'Budgets and timelines' to be measured against the key milestones approved by the Trust Board on 12 Aug 2010. (Refer Minute 8) 'International quality' for 2010/11 capital projects process defined as 'international-quality peer review'.	● ● ○ ○	The timeline for the Master Planning processes for gallery renewal and capital projects was revised during the year, in consultation with the Trust Board. Peer review commitments have been met, including direct advice to the Trust Board by a highly qualified panel of external experts. International benchmarking and precedent has been built into the Information Gathering process. The project has been delivered within the Budget approved by the Trust Board.	Strategy Two

STATEMENT OF SERVICE PERFORMANCE

WORK STREAM 4: LIFELONG LEARNING LABORATORY		A PROGRESSIVE EDUCATOR		
Outcomes:		– Closer relationship with schools & their communities via Museum visits and advisory group input. – Engagement in curriculum based school programmes is enhanced through digital technologies. – Enhanced visitor learning experiences, through integrated presentation of exhibitions, learning programmes and web resources. – Increased dissemination of Lifelong Learning programmes to adult community audiences.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
4.1 Teachers actively engaged in pre and post visit activities to provide evidence of effective enquiry-based learning programmes to produce one exemplary showcase project per term.	Measured via documented evidence of enquiry-based learning related to the showcase project for each school term.	● ● ● ●	Secret Science Blog Sept-Dec 2010: Delivered in partnership with University of Auckland, an inaugural Science Communication paper to Stage III Science General students. “The Frog Prints” Geo-Caching Activity Dec 2010: Pukekohe High School students did a geo-caching activity around Auckland Museum and the Auckland Domain. I AM Making Movies 2 Feb – May 2011: The 2nd season of collection based research by primary and secondary students, resulting in the production of creative and documentary movies. AQUA Teachers’ Pack & Impact Map Launched June 2011: Teachers’ Pack provides a framework to complete pre- and post-AQUA visit work with students, linked to a scientific & social sciences inquiry model. The AQUA Impact Map allows schools to complete their own planned activities related to water conservation.	Strategy Three
4.2 Percentage of positive programme evaluations achieves a minimum of 85%.	Measured via teacher evaluations: – A ‘positive’ evaluation is defined as a programme rating of 4 or 5 (“Very Satisfied” or “Extremely Satisfied”).	● ● ● ●	Positive evaluations returned: 95%.	Strategy Three
4.3 Mobile classroom sponsored, funded, and successfully launched.	This activity has been discontinued.	○ ○ ○ ○	Withdrawn. Approved by Trust Board 10 Feb 2011. A strategic re-prioritisation to deliver lifelong learning programmes via digital technologies, community partnerships and family-focused, participatory experiences has resulted in the Mobile Classroom no longer being seen as the most effective engagement mechanism for the delivery of off-site learning experiences at this time. Examples of alternative off-site learning engagements during the year included: – Musuem participation at the Pasifika Festival and Polyfest: An estimated 24,000 visitors engaged with the Museum over the five days of the two festivals. – In partnership with Auckland Libraries, the Museum’s Educators conducted 21 outreach sessions in community libraries. (See page 52)	Strategy Two

STATEMENT OF SERVICE PERFORMANCE

WORK STREAM 5: NEW MEDIA BROAD- AND NARROW-CASTING		INCREASING ACCESSIBILITY AND CREATING RICH ENGAGEMENT WITH OUR COLLECTIONS		
Outcomes:		– Redeveloped corporate w increases public access to, and engagement with, Museum programmes. – Increase public access to online collections. – New media leveraged to invigorate the Museum’s marketing effectiveness through both traditional and online activities. – Harness social media to increase the exchange of ideas and dialogue with visitors and drive new promotional opportunities.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
5.1 Number of visitors to website and site-specific content increases by 25%.	The number of visits and the number of unique visitors to the Collections Database and the Museum website. – Does not include visitors to content in the Museum’s social media channels, which is measured below.	● ● ● ●	Percentage increase FY 2010/11 vs. FY 2009/10: – Increase in number of visits: 50% – Increase in unique visitors: 48%	Strategy Three
5.2 Number of high-quality digital collection records made available online increases by 25%.	Requires completion of the <i>Digital Collections Strategy</i> as a pre-requisite to defining the initial baseline, prioritisation and process for collections digitisation.	○ ○ ○ ○	The target date for the <i>Digital Collections Strategy</i> has been revised in the 2011/12 Annual Plan to Dec 2011. (See page 52)	Strategy Three
5.3 Membership in Museum-related social media communities increases by 20%.	Measures the increase in number of followers, fans, or subscribers for the Museum’s social media channels: – Twitter – Facebook – Youtube – Blogs	● ● ● ●	Percentage increase in FY 2010/11 over FY 2009/10: 137% – Total followers: 8,171 in 2010/11 vs. 3,443 in 2009/10. This counts Blog Subscribers, Twitter Followers, YouTube Subscribers and Facebook Fans. – There were 19,303 Unique Visitors to the Museum and Kermadec Blogs during the year, vs. none the previous year.	Strategy Three

STATEMENT OF SERVICE PERFORMANCE

WORK STREAM 6: BUSINESS/COMMERCIAL		A RESPONSIBLE ECONOMIC ENTERPRISE FOR THE REGION		
Outcomes:		– Enhance the visitor experience relating to the Museum’s commercial offerings, to maximise the revenue generating activities. – Strengthened portfolio of commercial events and offerings. – Endowment strategy evaluated and established. – Strengthened sponsorship and fundraising. – Museum incorporated into Auckland tourism strategy as a premier cultural destination.		
Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
6.1 Commercial activity contributes at least 24% of the Museum’s operating revenue.	Total Self-Generated Revenue by the Museum, as a proportion of Operating Revenue.	● ● ● ●	FY 2010/11: 24.3%.	Strategy One
6.2 Two new fundraising relationships established during the financial year.	Defined as a significant, long term partnership relationship, where ‘sponsorship’ may take the form of either cash funds or a material in-kind benefit to the Museum.	● ● ○ ○	Māori Television and the Museum entered into an agreement to jointly fund a 13 part television series in Te Reo Māori based on taonga in the Museum’s collection. Filming was completed during the year and the series went to air in July 2011. Whilst the above relationship is the only one that met the criteria for this performance measure, there were a number of other notable partnerships throughout the year: – Sony New Zealand provided digital prizes and South Seas Film and Television School provided professional expertise for the digital learning programme, I AM Making Movies 2, launched in February 2011. – New partnerships contributed over \$600K of in-kind sponsorship for the Outrageous Fortune exhibition: South Pacific Pictures provided physical set items; legal, marketing and creative expertise; and assistance with exhibition development. TV3 contributed in-kind advertising air-time. Unitec Institute of Technology provided professional expertise for delivery of script-writing workshops, master classes and film production crew for the “Submit a Script Competition” associated with the exhibition. – The Museum also gratefully acknowledges the significant ongoing support provided by its long term sponsors, EQC, Stevenson Group and the Radio Network.	Strategy One

Performance Measures and Targets	Basis of Measurement	Status at 30 June 2011*	Comments	Four-Strategy Alignment
6.3 Number of New Zealand and international tourist visitors increases by 10%, subject to economic/ environmental factors.	Number of Non-Auckland NZer and International Adult Transactional Visitors*, reported via the Public Programmes Visitor & Finance Report. Referenced to the change in Total Transactional Visitation. *Adults plus Tour Groups, excluding Children, Commercial Events & Education.	● ● ○ ○	Combined Rest of NZ and International Adult Transactional Visitors: +6 % increase over FY 2009/10. Total Adult Transactional Visitors*: +7% It is noted that the significant increase in international visitors represented a strong achievement during the year, accounting for almost half the Museum's visitors*: – International: +18%. 48% of total visitors. – Rest of NZ: -32%. 9% of total visitors.	Strategy One

Three activities (and their accompanying performance measures) were discontinued, by agreement with the Trust Board at its Board Meeting on 10 February 2011:

- Measure 1.2**

The target date for the Collection Development and Research Plans was revised in the 2011/12 Annual Plan to December 2011. This is a pre-requisite to being able to *“Align 100% of collection development and research activities with the published Collection (Development) and Research Plans”* as per the performance measure in the 2010/11 Annual Plan.
- Measure 4.3**

A strategic re-prioritisation to deliver lifelong learning programmes via digital technologies, community partnerships and family-focused, participatory experiences has resulted in the *Mobile Classroom* no longer being seen as the most effective engagement mechanism for the delivery of off-site learning experiences at this time. This activity was discontinued in 2010/11. Alternative forms of off-site learning delivered by the Museum during the year included participation at the Polyfest and Pasifika festivals and and educator library visits, in conjunction with Auckland Libraries.
- Measure 5.2**

The target date for the *Digital Collection Strategy* was revised in the 2011/12 Annual Plan to December 2011. This follows the death of the previous author, Paul Reynolds, and is a pre-requisite to defining the initial baseline, prioritisation and process for significantly increasing the number of digital collection records made available online.



Report on the Audit of the Status of Performance Measures in the Statement of Service Performance

We have been engaged by Auckland Museum Trust Board to conduct a reasonable assurance engagement relating to the Status of the Performance Measures (included in the Statement of Service Performance) in relation to the Auckland War Memorial Museum for the year ended 30 June 2011.

The Auckland Museum’s Trust Board’s Responsibility

The Auckland Museum Trust Board is responsible for ensuring that the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented in accordance with the Basis of Measurement and Status Ratings (as defined in the Statement of Service Performance) and for such internal controls as the Auckland Museum Trust Board determines is necessary to enable the proper presentation of the Status of the Performance Measures.

Auditor’s Responsibility

Our responsibility is to express an opinion whether, in our opinion, the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented, in all material respects, in accordance with the Basis of Measurement and Status Ratings (as defined in the Statement of Service Performance). Our engagement has been conducted in accordance with International Standard on Assurance Engagements (New Zealand) 3000: Assurance Engagements Other than Audits or Reviews of Historical Financial Information (“ISAE (NZ) 3000”), to provide reasonable assurance that the Status of Performance Measures are fairly presented in accordance with the Basis of Measurement and Status Ratings (as defined in the Statement of Service Performance).

- Our procedures consisted primarily of:
- Understanding and analysing the process for the preparation of the Status of Performance Measures;
 - Interviewing the individuals responsible for the preparation of the Statement of Service Performance;
 - Analysing and validating the information used by management in the preparation of the Status of Performance Measures; and
 - Reviewing the Status of Performance Measures against the information obtained from management and the findings of our work.

Use of Report

This report is provided solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Auckland Museum Trust Board, as a body, for our audit work, for this report, or for the opinions we have formed.

Inherent Limitations

Because of the inherent limitations of internal control, the use of selective testing, the fact that much of the evidence available to us is persuasive rather than conclusive and the use of judgement in gathering and evaluating evidence and forming conclusions based on that evidence, it is possible that fraud, error or non-compliance may occur and not be detected.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor, we have no relationship with or interests in the Auckland War Memorial Museum.

Opinion

This conclusion has been formed on the basis of, and is subject to, the inherent limitations outlined elsewhere in this independent assurance report.

In our opinion, the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented, in all material respects, in accordance with the Basis of Measurement and Status Ratings (as defined in the Statement of Service Performance) for the year ended 30 June 2011.

Deloitte

Chartered Accountants
13 October 2011
Auckland, New Zealand

This assurance report relates to the Statement of Service Performance in the Annual Report of The Auckland War Memorial Museum Trust for the year ended 30 June 2011 included on The Auckland War Memorial Museum website. The Auckland Museum Trust Board is responsible for the maintenance and integrity of The Auckland War Memorial Museum website. We accept no responsibility for any changes that may have occurred to the Annual Report since it was initially presented on the website. The audit report refers only to the Status of Performance Measures included in the Statement of Service Performance named above. It does not provide an opinion on any other information which may have been hyperlinked to/from the Annual report. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the Annual report to confirm the information included in the Annual report presented on this website. Legislation in New Zealand governing the preparation and dissemination Annual reports may differ from legislation in other jurisdictions.

Financial Statements

SUMMARY OF ACCOUNTING POLICIES

Statement of compliance

The reporting entity is Auckland War Memorial Museum (the Museum) which is a body corporate established in the Auckland War Memorial Museum Act 1996. Its principal activity is managing, maintaining and developing the Museum.

The Financial Statements have been prepared in accordance with Generally Accepted Accounting Practice in New Zealand. They comply with New Zealand equivalents to International Financial Reporting Standards (NZ IFRS) and other applicable Financial Reporting Standards, as appropriate for Public Benefit Entities.

The financial statements were authorised for issue by the Auckland Museum Trust Board on 13 October, 2011.

Basis of preparation

The financial statements have been prepared on the historical cost basis, except for the revaluation of certain non-current assets and financial instruments. The methods used to measure fair values are discussed below. The accrual basis of accounting has been applied, as has the going concern assumption.

Components of the financial statements not prepared on the basis of historical cost or deemed cost, are:

- 1. Investment property which is carried at fair value and;
- 2. Certain financial instruments which are carried at fair value.

The functional and presentation currency is New Zealand Dollars (NZD) rounded to the nearest thousand.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The accounting policies set out below have been consistently applied in preparing the financial statements for the year ended 30 June 2011 and the comparative information presented in these financial statements for the year ended 30 June 2010.

Significant accounting policies

The following significant accounting policies have been adopted in the preparation and presentation of the financial statements:

a) Employment benefits

Provision is made for benefits accruing to employees in respect of wages and salaries, annual leave, alternative leave, long service leave, sick leave and retirement gratuity when it is probable that settlement will be required and they are capable of being measured reliably.

Provisions made in respect of employee benefits expected to be settled within 12 months are measured at their nominal values using the remuneration rate expected to apply at the time of settlement.

Provisions made in respect of employee benefits which are not expected to be settled within 12 months are measured as the present value of the estimated future cash outflows to be made by the Museum in respect of services provided by employees up to reporting date.

Contributions to defined contribution superannuation plans are expensed when incurred.

(b) Financial assets

Investments are recognised and derecognised on trade date where the purchase or sale of an investment is under a contract whose terms require delivery of the investment within the timeframe established by the market concerned. Investments are initially measured at fair value plus transaction costs except for those financial assets classified as fair value through profit or loss which are initially measured at their fair value.

Interest, realised gains and losses, and increases and decreases in investment values are recognised through profit or loss. They accordingly form part of the surplus or deficit (hereafter referred to as “profit or loss”) transferred to the Museum’s equity. Investment income is then allocated to the Reserves on a pro-rata basis. Subsequent use of funds may be restricted by Trust Deed or established policy.

Financial assets are classified into the following specified categories: financial assets ‘at fair value through profit or loss’ and ‘loans and receivables’. The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

Financial assets at fair value through profit or loss (FVTPL)

Financial assets in this category are either financial assets held for trading or financial assets designated as at fair value through profit or loss.

A financial asset is classified as held for trading if:

- 1. it has been acquired principally for the purpose of selling in the near future; or
- 2. it is a part of an identified portfolio of financial instruments that the Museum manages together and has a recent actual pattern of short-term profit-taking; or
- 3. it is a derivative that is not designated and effective as a hedging instrument.

All derivatives entered into by the Museum are classified as held for trading as the Museum does not apply hedge accounting.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss includes any dividend or interest earned on the financial asset.

Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

Impairment of financial assets

Financial assets, other than those at fair value through profit or loss, are assessed for indicators of impairment at each balance sheet date. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows of the investment have been impacted.

For financial assets carried at amortised cost, the amount of the impairment is the difference between the asset's carrying amount and the present value of the estimated future cash flows, discounted at the original effective interest rate.

The carrying amount of the financial asset is reduced by the impairment loss directly for all financial assets with the exception of trade receivables where the carrying amount is reduced through the use of an allowance account. When a trade receivable is uncollectible, it is written off against the allowance account. A trade receivable is deemed to be uncollectible upon notification of insolvency of the debtor or upon receipt of similar evidence that the Museum will be unable to collect the trade receivable. Changes in the carrying amount of the allowance account are recognised in profit or loss.

If, in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment loss was recognised, the previously recognised impairment loss is reversed.

In respect of financial assets carried at amortised cost, with the exception of trade receivables, the impairment loss is reversed through profit or loss to the extent that the carrying amount of the investment at the date the impairment is reversed does not exceed what the amortised cost would have been had the impairment not been recognised. Subsequent recoveries of trade receivables previously written off are credited against the allowance account.

(c) Financial instruments issued by the Museum

Debt instruments

Debt instruments are classified as financial liabilities in accordance with the substance of the contractual arrangement. Debt is classified as current unless the Museum has the unconditional right to defer settlement of the debt for at least 12 months after the balance sheet date.

Other financial liabilities

Other financial liabilities are measured at amortised cost using the effective interest method.

(d) Derivative financial instruments

The Museum enters into forward foreign exchange contracts to manage its exposure to foreign exchange rate risk when purchasing equipment and exhibitions in foreign currencies.

Derivatives are initially recognised at fair value on the date a derivative contract is entered into and are subsequently re-measured to their fair value at each reporting date. The resulting gain or loss is recognised in profit or loss immediately. The Museum has not adopted hedge accounting.

(e) Foreign currency

All foreign currency transactions during the year are brought to account using the exchange rate in effect at the date of the transaction. Foreign currency monetary items at reporting date are translated at the exchange rate existing at reporting date. Non-monetary assets and liabilities carried at fair values that are denominated in foreign currencies are translated at the rates prevailing at the date when the fair value was determined.

Exchange differences are recognised in profit or loss in the period in which they arise.

(f) Goods and services tax

All balances are presented net of Goods and Services Tax (GST), except for receivables and payables which are presented inclusive of GST.

(g) Impairment of assets

At each reporting date, the Museum reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss (if any).

Where the asset does not generate cash flows that are independent from other assets, the Museum estimates the recoverable amount of the cash generating unit to which the asset belongs.

Recoverable amount is the higher of fair value less costs to sell and value in use.

The Museum applies the public benefit exemption in relation to NZ IAS 36 "Impairment" that allows value in use to be equal to depreciated replacement cost.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised in profit or loss immediately, unless the relevant asset is carried at fair value, in which case the impairment loss is treated as a revaluation decrease.

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash generating unit) in prior years. A reversal of an impairment loss is recognised in profit or loss immediately, unless the relevant asset is carried at fair value. In which case the reversal of the impairment loss is treated as a revaluation increase.

(h) Income tax

The Museum is exempt from payment of income tax as it is treated by the Inland Revenue as a charitable organisation. Accordingly no income tax balances are accounted for.

(i) Intangible assets

Computer software is a finite, life-intangible asset and is recorded at cost less accumulated amortisation and impairment losses. It is amortised over 3 years on a straight line basis.

(j) Inventories

Inventories are valued at the lower of cost and net realisable value. Cost is determined on an average basis. Net realisable value represents the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

(k) Investment property

Investment property, which is property held to earn rentals and/or for capital appreciation, is measured initially at its cost, including transaction costs. Subsequent to initial recognition investment property is measured at its fair value at the reporting date as determined by an independent registered valuer. Gains and losses arising from changes in the fair value of investment property are included in profit or loss in the period in which they arise.

(l) Leased assets

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

Entity as lessor

Operating lease revenue is recognised in profit or loss on a straight-line basis over the lease term. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised as an expense in profit or loss over the lease term on the same basis as the lease income.

Entity as lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern over which economic benefits from the leased asset are consumed.

(m) Payables

Trade payables and other accounts payable are recognised when the Museum becomes obliged to make future payments resulting from the purchase of goods and services.

(n) Property, plant and equipment

All items of property, plant and equipment are recorded at cost less accumulated depreciation and accumulated impairment losses.

Donated assets are initially recorded at fair value and subsequently at that value less accumulated depreciation and accumulated impairment losses.

Collections

Collection fixed assets are those artifacts that are of cultural or historical importance. The Museum maintains a physical inventory of all the assets that comprise the collection fixed assets. The residual amount of the collection is considered to be equal to or greater than the carrying value in the financial statements. Their asset lives are indeterminable and the depreciable amount negligible. Depreciation is charged where a decrease in the residual value is identified. The Museum does ensure that the carrying value of the collection assets has not been impaired, that they still exist physically, have not lost value materially in aggregate due to their physical deterioration, nor have lost value materially in aggregate due to the diminution in their market values.

Other property, plant and equipment

The depreciable amount of an asset is allocated on a systematic basis over its useful life. The residual value and the useful life of an asset are reviewed at each financial year-end, to ensure the asset's residual value does not exceed its carrying amount, and that the residual value is an amount equal to or greater than the asset's carrying amount.

Depreciation is charged at the following annual rates on a straight-line basis.

Collections:	
Heritage assets	NIL
Buildings:	
Buildings	1-2%
Office furniture and fittings	20%
Display:	
Display galleries	7-13%
Equipment:	
Plant and equipment	5-20%
Motor vehicles	20%
Information technology	33%

The estimated useful lives, residual values and depreciation method are reviewed at the end of each reporting period, with the effect of any change in estimates accounted for on a prospective basis.

(o) Provisions

Provisions are recognised when the Museum has a present obligation (legal or constructive) as a result of a past event, the future sacrifice of economic benefits is probable and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

SUMMARY OF ACCOUNTING POLICIES

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that recovery will be received and the amount of the receivable can be measured reliably.

Onerous contracts
Present obligations arising under onerous contracts are recognised as provisions. An onerous contract is considered to exist where the Museum has a contract under which the unavoidable costs of meeting the contractual obligations exceed the economic benefits estimated to be received.

(p) Revenue recognition

Levies
Local Authority levies are received from the newly formed Auckland Council from 01 November 2010. Up to 31 October 2010 the levies were received from the seven contributing local bodies, being Auckland City, Waitakere City, North Shore City, Manukau City, Papakura City, Rodney District Council and Franklin District Council. Local authority levies are recognised as revenue on an accruals basis.

Donations
Donations are recognised as revenue upon receipt. The fair value of volunteer services is recognised as income and expense when the service is received. Fair value is determined by reference to the expected costs that would be otherwise borne for the services.

Admissions
Admissions received for Special Exhibitions and Events are recognised as revenue as received.

Sale of goods
Revenue from the sale of goods is recognised when the Museum has transferred to the buyer the significant risks and rewards of ownership of the goods.

Rental revenue
Rental revenue in relation to operating leases on the Museum’s investment properties and a sub-lease for the Museum cafe is recognised in profit or loss on a straight-line basis over the lease term.

Dividend and interest revenue
Dividend revenue from investments is recognised when the shareholders’ rights to receive payment have been established. Interest revenue is recognised using the effective interest rate method.

Grants
Grant revenue is recognised when the conditions attached to the grant have been complied with.

(q) Research and development costs

Internally-generated intangible assets – research and development expenditure
Expenditure on research activities is recognised as an expense in the period in which it is incurred.

An internally-generated intangible asset arising from development (or from the development phase of an internal project) is recognised if, and only if, all the following have been demonstrated:

- i. the technical feasibility of completing the intangible asset so that it will be available for use or sale;
- ii. the intention to complete the intangible asset and use or sell it;
- iii. the ability to use or sell the intangible asset;
- iv. how the intangible asset will generate probable future economic benefits;
- v. the availability of adequate technical, financial and other resources to complete the development and to use or sell the intangible asset; and
- vi. the ability to measure reliably the expenditure attributable to the intangible asset during its development.

The amount initially recognised for internally-generated intangible assets is the sum of the expenditure incurred from the date when the intangible asset first meets the recognition criteria listed above. Where no internally-generated intangible asset can be recognised, development expenditure is charged to profit or loss in the period in which it is incurred.

Subsequent to initial recognition, internally-generated intangible assets are reported at cost less accumulated amortisation and accumulated impairment losses, on the same basis as intangible assets acquired separately.

(r) Critical accounting judgements and key sources of estimation uncertainty

In the application of the Museum’s accounting policies, which are described in the notes, the trustees are required to make judgements, estimations and assumptions about carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experiences and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

i) Fair Value of Investments – Restricted of \$54.710 Million
The estimation in establishing the fair value of investments is undertaken by external independent sources. The Museum relies on New Zealand Asset Management and Milford Asset Management for determination of these fair values.

SUMMARY OF ACCOUNTING POLICIES

ii) Fair Value of Collection assets of \$265.868 Million and Building of \$122.476 Million

The Museum’s collection assets comprise all heritage assets of cultural and historical significance including artifacts, art works, manuscripts and library assets. At 1 July 2006 (transition to NZ IFRS) all collection assets that are recognized in the accounts whether purchased or gifted were fair valued as their deemed cost (“cost”). Subsequent to July 2006 collection assets are carried at cost less any impairment losses if applicable, or at fair value where gifted. Given the nature of such assets, the determination of this fair value in July 2006 involved the use of judgment in selecting an appropriate valuation technique.

The Museum valued the Building at deemed cost at the transition to NZ IFRS. This required an assessment of the depreciated replacement cost at 01 July 2006. DTZ New Zealand Ltd MRENZ was commissioned to assess this value. The value of the Building presented in note 7 is comprised not only of deemed cost on 01 July 2006, but also subsequent additions recorded at cost. The determination of the deemed cost involved the use of judgment in selecting an appropriate valuation technique.

iii) Useful lives and residual values of Property, Plant and Equipment of \$20.381 Million

As described in (n), the board reviews the estimated useful lives of property, plant and equipment at the end of each annual reporting period.

(s) Disclosure of new NZ IFRS approved but not yet effective

There are several new or amended financial reporting standards and interpretations that have been issued by the Financial Reporting Standards Board but are not yet effective.

The following are the new or revised Standards or Interpretations in issue that are not yet required to be adopted by entities preparing financial statements for periods ending on 30 June 2011:

Standard/Interpretation	Effective for annual reporting periods beginning on or after	Expected to be initially applied in the financial year ending
Amendments to NZ IAS 24 ‘Related Party Disclosures’	1 January 2011	30 June 2012
NZ IFRS 9 ‘Financial Instruments’	1 January 2013	30 June 2014
*Revised NZ IFRS 9 ‘Financial Instruments’ (2010)	1 January 2013	30 June 2014
Amendments to NZ IFRS 7 ‘Financial Instruments: Disclosures’	1 July 2011	30 June 2012
Amendments to NZ IFRS 7 – Appendix E	1 April 2011	30 June 2012
NZ IFRS 13 ‘Fair Value Measurement’	1 January 2013	30 June 2014
Amendments to New Zealand Equivalents to International Financial Reporting Standards to Harmonise with International Financial Reporting Standards and Australian Accounting Standards	1 July 2011	30 June 2012
Amendments to IAS 1 ‘Presentation of Financial Statements’ – Presentation of Items of Other Comprehensive Income	1 July 2012	30 June 2013
Amendments to IAS 19 ‘Employee Benefits’	1 January 2013	30 June 2014

The other new or amended standards and interpretations are not applicable. The above standards and interpretations are unlikely to have a material impact on the financial statements in the period of initial application.

(t) Changes in accounting policies

There are no changes to accounting policies.

(u) Changes in presentation

In the current period the Museum has amended the Statement of Financial Position and Statement of Changes in Equity to separately disclose the Asset Replacement Reserve which was previously disclosed in Special Purposes Equity. There have been no changes to the amounts disclosed. Other than this the accounts show a consistent presentation with the previous year’s financial statements.

The comparative Statement of Financial Position has been restated in relation to the value of collections, refer to note 21.

AUCKLAND WAR MEMORIAL MUSEUM
STATEMENT OF COMPREHENSIVE INCOME
for the year ended 30 June 2011

	Note	Actual 2011 \$000s	Annual Plan 2011 \$000s	Actual 2010 \$000s
Revenue				
Local Authorities' levy		24,330	24,330	23,402
Interest revenue		625	720	557
Grant revenue		433	274	330
Admissions		1,178	1,447	1,151
Commercial operations		3,828	3,771	3,364
Donations, sponsorship, event & other revenue		1,509	1,261	1,129
Exhibitions		245	400	426
Total revenue		32,148	32,203	30,359
Expenses				
Cost of maintenance and management activities	1	30,734	30,666	28,341
Cost of development activities	1	530	600	1,027
Interest expense		177	227	223
Total expenses		31,441	31,493	29,591
Net Surplus from Operating Activities	2	707	710	768
Special Purposes Activities				
Revenue				
Interest revenue		78	-	163
Donations		71	-	133
Heritage assets donated		102	-	459
Gain made on sale of investment property	6	-	-	155
Change in measurement of investments at fair value		3,148	-	3,633
Rental income from investment property		-	-	78
		3,399	-	4,621
Expenses				
Other expenses		251	-	179
Investment property operating expenses		(2)	-	56
		249	-	235
Net Surplus from Special Purposes Activities		3,150	-	4,386
Total Surplus		3,857	710	5,154
Other Comprehensive Income		-	-	-
Total Comprehensive Income		3,857	710	5,154
Allocated to:				
General equity		707	710	768
Special purposes equity		1,762		2,417
Asset Replacement Reserve		1,388	-	1,969
		3,857	710	5,154


The accompanying notes and accounting policies form part of these financial statements.

AUCKLAND WAR MEMORIAL MUSEUM
STATEMENT OF FINANCIAL POSITION
for the year ended 30 June 2011

	Note	Actual 2011 \$000s	Restated* Actual 2010 \$000s
Current Assets			
Cash and cash equivalents		150	1,215
Short term investments		4,018	3,169
Short term investments – restricted	19	-	1,836
Trade receivables		271	274
Goods and services tax receivable		221	137
Prepayments		537	329
Inventory of finished goods		383	391
		5,580	7,351
Current Liabilities			
Trade payables and accruals		2,395	2,237
Employee benefits	5	929	783
Interest bearing loan	9	1,000	-
		4,324	3,020
Net Current Assets		1,256	4,331
Non Current Assets			
Intangible assets	8	172	518
Property, plant and equipment	7	410,135	413,523
Investments – restricted	19	54,710	46,020
Investment property – restricted	6	-	-
		465,017	460,061
Non Current Liabilities			
Interest bearing loan	9	1,000	3,000
Employee benefits	5	331	307
		1,331	3,307
Net Assets		464,942	461,085
Represented by Public Equity made up of:			
General Equity		410,232	413,229
Special Purposes Equity	17	16,006	15,505
Asset Replacement Reserve	18	38,704	32,351
		464,942	461,085

*The comparative financial information has been restated. Reference should be made to Note 21 for further explanation.

For and on behalf of the Trust Board



Dr William Randall
Chairman
13 October 2011



Sir Don McKinnon
Interim Director
13 October 2011

The accompanying notes and accounting policies form part of these financial statements.

AUCKLAND WAR MEMORIAL MUSEUM
STATEMENT OF CHANGES IN EQUITY
for the year ended 30 June 2011

EQUITY 2011

	General Equity \$000s	Special Purposes Equity \$000s	Asset Replacement Reserve \$000s	Total Equity \$000s
Restated Opening Balance	413,229	15,505	32,351	461,085
Transfer from Statement of Comprehensive Income	707	1,762	1,388	3,857
Transfer of capital expenditure	4,327	(1,261)	(3,066)	-
Transfer of depreciation levy	(8,031)	-	8,031	-
Closing Balance 30 June	410,232	16,006	38,704	464,942

The levy received from the Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from general equity to the asset replacement reserve. When expenditure is incurred on the replacement of the assets the funds are reclassified from the asset replacement reserve into general equity.

EQUITY 2010

	General Equity \$000s	Special Purposes Equity \$000s	Asset Replacement Reserve \$000s	Total Equity \$000s
Opening Balance	415,282	11,575	29,824	456,681
Restatement*	(750)	-	-	(750)
Restated Opening Balance	414,532	11,575	29,824	455,931
Transfer from Statement of Comprehensive Income	768	2,417	1,969	5,154
Transfer of capital expenditure	5,803	(787)	(5,016)	-
Transfer of depreciation levy	(7,874)	2,300	5,574	-
Restated Closing Balance 30 June	413,229	15,505	32,351	461,085

*The comparative financial information has been restated. Reference should be made to Note 21 for further explanation.

AUCKLAND WAR MEMORIAL MUSEUM
STATEMENT OF CASH FLOWS
for the year ended 30 June 2011

	Note	Actual 2011 \$000s	Actual 2010 \$000s
Cash Flows from Operating Activities			
Cash was provided from:			
Levy on Auckland Council		24,330	23,402
Receipts from operations		5,884	6,544
Interest received		703	720
Dividends & bequests received		65	210
		30,982	30,876
Cash was applied to:			
Payments to suppliers		12,042	11,465
Payments to employees		10,363	10,200
Payments relating to special purposes		249	235
Interest paid		177	223
		22,831	22,123
Net Cash Flow from Operating Activities	14	8,151	8,753
Cash Flows from Investing Activities			
Cash was provided from:			
Proceeds from disposal of investment property		-	830
Proceeds from disposal of property, plant & equipment		8	61
		8	891
Cash was applied to:			
Purchase of investments		4,556	3,798
Purchase of property, plant and equipment and intangibles		3,668	5,246
		8,224	9,044
Net Cash Flow used in Investing Activities		(8,216)	(8,153)
Cash Flows from Financing Activities			
Cash was applied to:			
Repayment of Auckland Council carpark loan		1,000	-
Net Cash Flow used in Financing Activities		(1,000)	-
Net (Decrease) Increase in Cash Held		(1,065)	600
Opening cash balance		1,215	615
Closing Cash Balance		150	1,215
Represented by:			
Cash and bank		150	1,215
Closing Cash Balance		150	1,215

This statement is prepared net of GST.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

1. COSTS OF MAINTENANCE AND MANAGEMENT ACTIVITIES

	Actual 2011 \$000s	Annual Plan 2011 \$000s	Actual 2010 \$000s
Delivery			
Collections and Research	3,482	3,559	3,091
Programmes and Exhibitions	5,063	4,294	3,464
Customer Service	1,991	1,883	1,404
Corporate services	2,403	2,427	2,265
Occupancy	437	410	423
*Depreciation	750	803	781
Total Delivery	14,126	13,376	11,428
Commercial			
Events	457	350	387
Retail Shops	1,295	1,323	1,237
Tourism and Cultural Performance	519	495	464
Development	338	718	597
Car Park	22	26	29
Corporate services	327	330	308
Occupancy	2,620	2,459	2,536
*Depreciation	4,497	4,819	4,684
Total Commercial	10,075	10,520	10,242
Communication			
Activities	2,511	2,664	2,625
Corporate services	463	467	436
Occupancy	1,310	1,230	1,268
*Depreciation	2,249	2,409	2,342
Total Communication	6,533	6,770	6,671
Total Maintenance and Management Costs	30,734	30,666	28,341
Costs of Development Activities			
Customer Service	-	-	358
Delivery	399	452	264
Commercial	54	61	36
Marketing	-	-	318
Communications	77	87	51
Total Development Costs	530	600	1,027

*Depreciation includes depreciation, amortisations and loss on disposals

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

2. COMPONENTS OF NET SURPLUS FROM OPERATING ACTIVITIES

	Actual 2011 \$000s	Annual Plan 2011 \$000s	Actual 2010 \$000s
The net surplus includes the following:			
Revenue			
Income from sale of goods	1,437	1,600	1,336
Fair value of volunteers' time	377	263	359
Rental Income received	102	102	102
Expenses			
Employee benefits:			
Salaries and wages	10,530	10,686	9,804
Termination payments	4	-	453
Defined contribution plans	124	140	104
Total Employee Benefits	10,658	10,826	10,361
Inventory consumption recognised	794	880	583
Loss on disposal of fixed assets	667	-	492
Fair value of volunteers' time	377	263	359
Trust funds spent on Library material & publications	237	-	174
Interest	177	227	223
Trust Board fees and expenses	167	181	160
Auditors' fees-financial statements	50	44	38
Taumata-a-lwi fees and expenses	41	54	44
Operating lease expenses	12	12	12
Inventory write down costs	11	-	11

Refer to notes 7 and 8 for Depreciation and Amortisation by class of assets.

3. FINANCIAL COMMENTARY

The Museum's revenues have increased significantly this year over that reported in 2010, to be just short of the Museum's Annual Plan target. Expenditure has been managed throughout the year so that the Net Surplus from Operating Activities was in line with the Annual Plan.

The Museum's depreciation funding is required to fund the cost of replacing assets as they become due for replacement. The Museum's operating surplus of \$707,000 (plan \$710,000) is to fund the Museum's new capital acquisitions.

The Museum's Equity consists of three components; General Equity representing the Museum's value of it's building and Heritage Assets, Special Purposes Equity which represents the Museum's Trusts, Bequests and Reserves balances, and Asset Replacement Reserve which represents the Museum's future replacement capital commitments, as they become due. These are now shown separately in the Museum's Statement of Financial Position.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

4. COMPENSATION OF KEY MANAGEMENT PERSONNEL

The remuneration of Trustees and other members of key management during the year was as follows:

	Actual 2011 \$000s	Actual 2010 \$000s
Short term benefits	1,585	1,443
Termination payments	-	265
	1,585	1,708

The remuneration of Trustees is determined by the annual plan approved by the Auckland Council via Regional Facilities Auckland Limited, as per the Auckland War Memorial Museum Act 1996.

5. EMPLOYEE BENEFITS

	Annual Leave \$000s	Long Service Leave \$000s	Sick Leave \$000s	Total Leave \$000s
Current				
Balance at 1 July 2009	706	34	25	765
Utilised	(184)	(10)	(25)	(219)
Increase	202	-	35	237
Employee Benefits – current 2010	724	24	35	783
Utilised	(87)	-	(35)	(122)
Increase	227	-	41	268
Employee Benefits – current 2011	864	24	41	929

	Long Service Leave \$000s	Retirement Gratuity \$000s	Total Leave \$000s
Non-Current			
Balance at 1 July 2009	156	112	268
Utilised	-	-	-
Increase	33	6	39
Employee Benefits – non-current 2010	189	118	307
Utilised	-	-	-
Increase	16	8	24
Employee Benefits – non-current 2011	205	126	331
Total Employee Benefits 2010			1,090
Total Employee Benefits 2011			1,260

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

6. INVESTMENT PROPERTY – RESTRICTED

	Actual 2011 \$000s	Actual 2010 \$000s
Balance at beginning of year	-	675
Gain (loss) from sale	-	155
Disposal	-	(830)
Balance at end of year	-	-

All the Museum's investment property is held under freehold interests.

The Vaile Trust investment requires this investment to be in real property in Auckland. The property was sold in May 2010. The proceeds have been invested until such time a suitable alternative property investment is found.

7. PROPERTY, PLANT AND EQUIPMENT

	Capital WIP \$000s	Collection* \$000s	Buildings \$000s	Displays \$000s	Equipment \$000s	Total \$000s
Cost						
Balance at 1 July 2009	1,488	264,879	133,917	29,282	33,635	463,201
Reclassification – to Intangibles	-	-	-	-	(183)	(183)
Additions	599	33	3,689	-	973	5,294
Transfers	(1,488)	327	1,094	-	67	-
Disposals	-	-	(206)	(8,536)	(2,932)	(11,674)
Balance at 1 July 2010	599	265,239	138,494	20,746	31,560	456,638
Additions	1,342	170	204	76	1,845	3,637
Transfers	(531)	459	72	-	-	-
Disposals	-	-	(102)	(828)	(1,621)	(2,551)
Balance at 30 June 2011	1,410	265,868	138,668	19,994	31,784	457,724
Accumulated depreciation						
Balance at 1 July 2009	-	-	10,233	25,512	11,448	47,193
Reclassification – to Intangibles	-	-	-	-	(6)	(6)
Depreciation expense	-	-	3,030	1,131	2,889	7,050
Transfers	-	-	-	-	-	-
Disposals	-	-	(59)	(8,461)	(2,602)	(11,122)
Balance at 1 July 2010	-	-	13,204	18,182	11,729	43,115
Depreciation expense	-	-	3,048	702	2,844	6,594
Transfers	-	-	-	-	-	-
Disposals	-	-	(60)	(768)	(1,292)	(2,120)
Balance at 30 June 2011	-	-	16,192	18,116	13,281	47,589
Book value 30 June 2011	1,410	265,868	122,476	1,878	18,503	410,135
Book value 30 June 2010	599	265,239	125,290	2,564	19,831	413,523

*The comparative financial information has been restated. Reference should be made to Note 21 for further explanation.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

8. INTANGIBLE ASSETS

	Actual 2011 \$000s	Actual 2010 \$000s
	Software	Software
Gross carrying amount		
Balance at 1 July	1,167	575
Reclassification – from Equipment	-	183
Additions	127	409
Disposals	(899)	-
Balance at 30 June	395	1,167
Accumulated amortisation and impairment		
Balance at 1 July	649	380
Reclassification – from Equipment	-	6
Amortisation expense	234	263
Disposals	(660)	-
Balance at 30 June	223	649
Book value 30 June	172	518

Intangible Assets represent the Museum’s investment in software, that is amortised over the life of the asset. The Museum has moved to annual licenses that are expensed each year rather than purchasing software to be amortised over the life of the software.

9. INTEREST BEARING LOAN

	Actual 2011 \$000s	Actual 2010 \$000s
Current Liability – payable within 12 months	1,000	-
Non-Current Liability	1,000	3,000
Balance as at 30 June	2,000	3,000

Unsecured loan from Auckland Council, via Regional Facilities Auckland Limited, to fund the building of the carpark is repayable from 20 November 2011 and the interest is fixed at 7.44% (2010 7.44%).

10. COMMITMENTS UNDER NON-CANCELLABLE LEASES

The Museum has no commitments under non-cancellable leases for 2011 (2010 nil).

10.1 Leasing Arrangements:

Operating leases relate to the café area owned by the museum with a lease term of 6 years, with an option to extend for a further 6 years. The lease contract contains bi-annual rent reviews in the event that the lessee exercises it’s option to renew. The lessee does not have an option to purchase the property at the expiry of the lease period.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

10.2 Non-cancellable operating lease receivables:

	Actual 2011 \$000s	Actual 2010 \$000s
Not later than one year	102	102
Later than one year and not later than five years	51	153
Later than 5 years	-	-
	153	255

11. CAPITAL COMMITMENTS

	Actual 2011 \$000s	Actual 2010 \$000s
Equipment & Projects	1,803	542
	1,803	542

12. CONTINGENT LIABILITIES

The Museum has a contingent liability in respect of the Accident Compensation Commission’s (ACC) residual claims levy. The levy will be payable annually from May 1999 for up to 15 years. The Museum’s future liability is a function of ACC’s unfunded liability for past claims and future payments to employees by the Museum.

There were no other contingent liabilities at 30 June 2011 (2010 nil).

13. CONTINGENT ASSETS

There were no contingent assets at 30 June 2011 (2010 nil).

14. RECONCILIATION OF SURPLUS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Actual 2011 \$000s	Actual 2010 \$000s
Net Surplus	3,857	5,154
Add (Deduct) non-cash items:		
Depreciation, amortisation & loss on disposal	7,497	7,805
Investment revaluations and reinvestments	(3,148)	(3,633)
Donation of heritage assets	(102)	(459)
Gain from sale of investment property	-	(155)
Movement in employee benefits	170	57
	4,417	3,615
Add (Deduct) movements in working capital:		
(Increase) / decrease in accounts receivable	(289)	135
(Increase) / decrease in inventory	8	200
(Decrease) / increase in accounts payable	158	(351)
	(123)	(16)
Add (Deduct) items initially classified as financing/investing related activity:		
	-	-
Net cash flow from operating activities	8,151	8,753

15. SEGMENT INFORMATION

The Auckland War Memorial Museum presents one segment as it is governed by the Auckland War Memorial Museum Act 1996 and operates primarily in the Auckland Region with the purpose of providing the public with a museum.

16. FINANCIAL INSTRUMENTS

Qualitative Disclosures

The Museum is subject to a number of financial risks which arise as a result of its activities (i.e. exposure to credit, liquidity, currency and interest risk) arising in the normal course of business.

There have been no changes during the year to the Museum's exposure to these risks, and the manner in which it manages and measures these risks.

16.1 Categories of Financial Instruments

	Actual 2011 \$000s	Actual 2010 \$000s
Financial Assets		
Cash and cash equivalents	150	1,215
Short term investments	4,018	5,005
Trade and Other Receivables	492	411
Managed Investments	54,710	46,020
Financial Liabilities		
Trade and Other payables	2,395	2,237
Auckland City Loan	2,000	3,000
Employee Entitlements	1,260	1,090

16.2 Financial Risk Management Objectives

The Auckland War Memorial Act 1996 (the Act) requires the Museum to manage and account for its revenue, expenses, assets, liabilities, investments and financial dealings generally and in accordance with the relevant financial management principals and accepted Accounting Practice, whilst remaining a going concern. Museum capital is largely managed as a by product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities through the diversification of its investments by investing largely in a portfolio comprising of Australasian Equities, International Equities, Domestic Fixed Term Interest and Global Fixed Interest securities. The Museum has established Museum Approved Financial Management and Investment policies. These provide a framework for the management of financial resources in an efficient and effective way.

The Museum does not enter into or trade financial instruments, including derivative financial instruments for speculative purposes.

16.3 Credit Risk – Trade Receivables

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Museum.

The carrying amount of financial assets recorded in the financial statements, net of any allowance for losses, represents the Museum's maximum exposure to credit risk without taking account of the value of any collateral obtained.

The average credit period on sales of goods and rendering of services as at 30 June 2011 is 59 Days (2010 56 Days). No interest is charged on trade receivables. Included in the allowance for doubtful debts are individually impaired trade receivables. The impairment recognised represents the difference between the carrying amount of those trade receivables and the present value of the expected liquidation proceeds. The Museum does not hold any collateral over these balances. The Museum has provided fully for all debt considered not recoverable, determined by reference to past default experience.

Before accepting a new customer, the Museum assesses the potential customers credit quality and defines credit limits by customer. The trade receivables are constantly reviewed throughout the month and limits are reviewed should the customer not meet the Museum's credit requirements. There are three customers who represent more than 5% of the total balance of trade receivables, all of which have paid subsequent to balance date.

The Museum has minimal exposure to a large volume of small value trade receivables arising from group and school visits and venue hire. Credit checks are done on new customers and deposits obtained for venue hire. Prompt action is taken to collect overdue amounts. Bad debt write-offs in 2011 were \$0 (2010 \$0). A doubtful debt provision is created when debtors become doubtful.

Aging of past due but not impaired trade receivables

	Actual 2011 \$000s	Actual 2010 \$000s
Current	192	159
30-60 days	23	79
60-120 days	56	36
Total	271	274

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the allowance for doubtful debts.

16.4 Credit Risk

Operating funds not immediately required are invested in accordance with the Investment policy. Investments in NZ Fixed Interest and International Fixed Interest securities are managed for the Museum by fund managers whose practice is to invest in high grade debt and short-maturity credit securities.

Overseas fixed interest investment is invested with investors with a Standard & Poor's minimum credit rating of 'A-'. New Zealand fixed interest investments is invested with investors with a Standard and Poor's minimum credit rating of 'BBB'. To reduce the credit exposure of the managed investments the Museum has invested in diversified asset classes and within each of these classes there is a maximum limit that can be invested in any one institution or entity. Thus investments are placed across a portfolio of parties to minimise credit risk. There is no significant concentration of credit risk.

16.5 Liquidity Risk

Liquidity risk is the risk that the Museum will encounter difficulty in raising liquid funds to meet commitments as they fall due. Prudent liquidity risk management requires maintaining sufficient cash.

The Museum manages liquidity risk by maintaining adequate funds on deposits, reserves, banking facilities by continually monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities.

The Museum is able to meet its contractual obligations from the levy from Auckland Council, and self generated revenue.

Liquidity Risk

The analysis below is based on contractual undiscounted cash flows of financial liabilities:

	Contractual Cash Cash Flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s
30 June 2011			
Trade and other payables	2,395	2,395	-
Employee benefits	1,260	929	331
Interest bearing loan	2,223	1,149	1,074
Total	5,878	4,473	1,405
The Museum has the following liquid assets to meet its liabilities:			
Cash and cash equivalents	150	150	-
Short term investments	4,018	4,018	-
Receivables and other assets	875	875	-
	5,043	5,043	-
30 June 2010			
Trade and other payables	2,237	2,237	-
Employee benefits	1,090	783	307
Interest bearing loan	3,446	223	3,223
Total	6,773	3,243	3,530
The Museum has the following liquid assets to meet its liabilities:			
Cash and cash equivalents	1,215	1,215	-
Short term investments	3,169	3,169	-
Short term investments – restricted	1,000	-	1,000
Receivables and other assets	802	802	-
	6,186	5,186	1,000

16.6 Currency Risk

Currency risk is the risk that the Museum will suffer losses arising from significant movements in NZD currency in relation to other currencies, when paying for special exhibitions, other overseas purchases or when valuing International Fixed Interest securities.

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing and exhibition activities. Foreign exchange risks on investment funds are hedged by the funds manager as considered necessary. Forward exchange contracts are taken out to cover exhibition commitments. There was no exposure for exhibitions at 30 June 2011 (2010 nil).

Foreign exchange risks on International Fixed Interest securities are fully hedged while hedging of International Equities ranges from 50% to 100%, as considered appropriate by the fund managers. For the year ended 30 June 2011 overseas investment funds were hedged AUD 100%, USD 50% and EUR 50% (2010 AUD 100%, USD 50% and EUR 50%).

A variable of 10% was selected for price risk as this is a reasonably expected movement based on historic trends in equity values. A 10% basis point increase or decrease is used when reporting exchange rate risk internally to key management personnel and represents management's assessment of the reasonably possible change in exchange rates. As at the balance sheet date the Museum was exposed to the following foreign currencies:

	NZD \$000s	USD \$000s	EUR \$000s	AUD \$000s	Total \$000s
Cash	150				150
Short Term Investments	4,018				4,018
Trade receivables	492				492
Investments – split by:					
Equities	8,948	10,956	4,748	1,892	26,544
Fixed Interest	21,021	3,008			24,029
Cash Deposits	4,137				4,137
Financial Liabilities	(5,655)				(5,655)
	33,111	13,964	4,748	1,892	53,715

As at 30 June 2011 if the NZD currency on International Fixed Interest securities had fluctuated + or -10%, the surplus for the Museum would have been \$0.765 million lower/higher (2010 \$0.964 million lower/higher).

16.7 Interest Rate Risk

The Museum is exposed to interest rate risk as it invests cash in short and long term deposits at fixed interest rates. Refer to 16.9 for a summary by asset class.

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Investments at fixed interest rates expose the Museum to fair value interest rate risk.

The Museum has potential exposure to interest rates on its short term investments. These exposures are managed by investing in bank deposits maturing in less than 12 months. The range of interest rates is reported monthly.

As at 30 June 2011 if interest rates on cash and cash equivalents, and short term investments had fluctuated + or -1%, the surplus for the museum would have been \$53,000 higher/lower (2010 \$53,000 higher/lower). A 1% basis point increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management’s assessment of the reasonably possible change in interest rates.

16.8 Other Price Risk (Market Risk)

The Museum has potential exposure to changes in equity prices in its investments in Australasian Equities and Global Equities. All equity investments present a risk of loss of capital often due to factors beyond the Fund Manager’s control such as competition, regulatory changes, commodity price changes and changes in general economic climate domestically and internationally. The fund managers moderate this risk through careful investment selection and diversification, daily monitoring of the funds market position and adherence to the funds investment policy. The maximum market risk resulting from financial instruments is determined by their fair value.

A variable of 10% was selected for price risk as this is a reasonably expected movement based on historic trends in equity indexes. A 10% basis point increase or decrease is used when reporting equity index risk internally to key management personnel and represents management’s assessment of the reasonably possible change in equity indexes. As at 30 June 2011 if the Equity indexes had fluctuated + or -10%, the surplus for the museum would have been \$2.654 million higher/lower (2010 \$2.054 million higher/lower).

16.9 Fair Values

The carrying value of cash and equivalents, short-term investments, receivables, payables and interest bearing loans is equivalent to their fair value.

Interest Rate Risk

	Interest Rates/Returns	Total \$000s	Less than 1 \$000s	2-5 Years \$000s
30 June 2011				
Fixed rate instruments				
Interest bearing loan	7.44%	2,000	1,000	1,000
Variable rate instruments				
Cash and cash equivalents	2.50%	150	150	-
Short term investments	3.65%	4,018	4,018	-
Short term investments	6.00%	-	-	-
Managed investments	6.00%	54,710	54,710	-
30 June 2010				
Fixed rate instruments				
Interest bearing loan	7.44%	3,000	-	3,000
Variable rate instruments				
Cash and cash equivalents	2.50%	1,215	1,215	-
Short term investments	3.57%	3,169	3,169	-
Short term managed investments	8.61%	1,836	1,836	-
Managed investments	8.61%	46,020	46,020	-

Classification of Fair Values

The fund managers manage the Museum’s investments and make purchase and sale decisions based on their fair value and in accordance with investment strategy. Financial assets at fair value through profit or loss are initially recognised at fair value. Subsequent to initial recognition, all financial assets at fair value through profit or loss are measured at fair value. Gains and losses arising from changes in fair value of the “Financial assets at fair value through the profit or loss” category are presented in the Statement of Comprehensive Income when they arise.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

At 30 June 2011					
	Fair Value through Profit & Loss \$000s	Loans and Receivables \$000s	At Amortised Cost \$000s	Total Carrying Amount \$000s	Fair Value \$000s
Financial assets					
Cash and cash equivalents	-	150	-	150	150
Short term investments	-	4,018	-	4,018	4,018
Trade receivables	-	492	-	492	492
Investments	54,710	-	-	54,710	54,710
	54,710	4,660	-	59,370	59,370
Financial liabilities					
Trade payables	-	-	2,395	2,395	2,395
Employee entitlements	-	-	1,260	1,260	1,260
Interest bearing loan	-	-	2,000	2,000	2,000
	-	-	5,655	5,655	5,655
Net	54,710	4,660	(5,655)	53,715	53,715

At 30 June 2010					
	Fair Value through Profit & Loss \$000s	Loans and Receivables \$000s	At Amortised Cost \$000s	Total Carrying Amount \$000s	Fair Value \$000s
Financial assets					
Cash and cash equivalents	-	1,215	-	1,215	1,215
Short term investments	-	5,005	-	5,005	5,005
Trade receivables	-	411	-	411	411
Investments	46,020	-	-	46,020	46,020
	46,020	6,631	-	52,651	52,651
Financial liabilities					
Trade payables	-	-	2,237	2,237	2,237
Employee entitlements	-	-	1,090	1,090	1,090
Interest bearing loan	-	-	3,000	3,000	3,000
	-	-	6,327	6,327	6,327
Net	46,020	6,631	(6,327)	46,324	46,324

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

16.10 Fair Value Measurements Recognised in the Statement of Financial Position

Financial instruments are grouped into levels 1 to 3 based on the degree to which the fair value is observable.

The fair value of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets is determined with reference to quoted market prices. Financial assets in this category include managed funds. There are no financial liabilities in this category.

The Museum has managed funds at fair value in level 1 as at 30 June 2011 of \$54.710m (2010 \$46.020m).

Level 1 – fair value measurements are those derived from quoted prices (unadjusted) in active markets for identical assets or liabilities

Level 2 – fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices); and

Level 3 – fair value measurements are those derived from valuation techniques that include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

There were no transfers between level 1 and 2 in the period.

There are no financial assets in level 2 and 3.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

17. SPECIAL PURPOSES EQUITY

	Balance 2010 \$000s	Levies, Gifts & Bequests \$000s	Investment Net Income \$000s	Operating Expenditure \$000s	Capital Expenditure \$000s	Balance 2011 \$000s
Restricted Trusts & Bequest Equity						
Trusts						
Levingston Cooke Family Bequest	3,010	60	174	(154)	-	3,090
Edward Earle Vaile Trust Fund	1,060	-	61	2	-	1,123
The Waldo Heap Bequest	461	-	27	(64)	-	424
AWMME&B Omnibus Trust	47	-	3	-	-	50
Life Members' Subscription Trust	121	-	7	(19)	-	109
Auckland Museum Endowment Act	56	-	3	-	-	59
Margaret Blythe reserve	54	-	3	-	-	57
Others under \$15,000	49	5	4	-	-	58
Restricted gifts & bequests						
Nancy Bamford bequest	727	-	42	(14)	-	755
Others under \$15,000	65	-	4	-	-	69
Gifts & bequests subject to wishes						
A G W Dunningham bequest	151	-	8	-	-	159
C Whitney Trust	18	-	1	-	-	19
K Pritchard bequest	67	-	4	-	-	71
Len Coakley Trust Fund	59	-	3	-	-	62
Memorial Hall donations	114	-	7	-	-	121
	6,059	65	351	(249)	-	6,226
Special Purpose Museum Reserves						
Catherine E Tong reserve	109	-	6	-	-	115
Ko Tawa reserve	32	-	2	-	-	34
Exhibition reserve	607	-	35	-	-	642
	748	-	43	-	-	791
Capital Reserves						
Spedding Reserve	4,273	-	246	-	-	4,519
Acquisitions Reserve	325	108	19	-	(102)	350
Heritage Capital Reserve	3,100	-	179	-	(159)	3,120
Carpark Loan Reserve	1,000	-	1,000	-	(1,000)	1,000
	8,698	108	1,444	-	(1,261)	8,989
	15,505	173	1,838	(249)	(1,261)	16,006

The Museum holds Special Purpose funds which are invested in financial assets. The assets are invested largely in a portfolio comprising Australasian Equities, International Equities, Domestic Fixed Term Interest and Global Fixed Interest securities and are accounted for at fair value through profit and loss. Fair values of these types of financial assets fluctuate due to changes in market prices arising from currency risk, interest rate risk and other price risk.

Restricted investments have been provided to the Museum for specific purposes determined by the donor and the Museum is obligated to use the funds for these specific purposes.

The Auckland City Car Park loan to the Museum is able to be repaid from 20 November 2011.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

Nature and Purpose of Each Reserve:

Trusts – trusts and bequests for general purposes.
Restricted Gifts and Bequests – trusts and bequests subject to special restrictions.
Gifts and Bequests subject to Wishes – trusts and bequests for special purposes as per the wishes of the Donors.
Special Purpose Museum Reserves – specific reserves established to meet the ongoing and future needs of the Museum.
Capital Reserves – specific reserves established to meet the long term future capital needs of the Museum as they become due.

	Balance 2009 \$000s	Levies, Gifts & Bequests \$000s	Investment Net Income \$000s	Operating Expenditure \$000s	Capital Expenditure \$000s	Balance 2010 \$000s
Restricted Trusts & Bequest Equity						
Trusts						
Levingston Cooke Family Bequest	2,852	75	231	(148)	-	3,010
Edward Earle Vaile Trust Fund	883	233	-	(56)	-	1,060
The Waldo Heap Bequest	447	-	35	(21)	-	461
AWMME&B Omnibus Trust	43	-	4	-	-	47
Life Members' Subscription Trust	116	-	10	(5)	-	121
Auckland Museum Endowment Act	52	-	4	-	-	56
Bertha Wilson-cinematography	-	50	4	-	-	54
Others under \$10,000	38	7	4	-	-	49
Restricted gifts & bequests						
Nancy Bamford bequest	678	-	54	(5)	-	727
Others under \$10,000	61	-	4	-	-	65
Gifts & bequests subject to wishes						
A G W Dunningham bequest	140	-	11	-	-	151
C Whitney Trust	17	-	1	-	-	18
K Pritchard bequest	62	-	5	-	-	67
Len Coakley Trust Fund	55	-	4	-	-	59
Memorial Hall donations	106	-	8	-	-	114
	5,550	365	379	(235)	-	6,059
Special Purpose Museum Reserves						
Catherine E Tong reserve	101	-	8	-	-	109
Ko Tawa reserve	29	1	2	-	-	32
Exhibition reserve	563	-	44	-	-	607
	693	1	54	-	-	748
Spedding Reserve	3,961	-	312	-	-	4,273
Refurbishment Stage II Reserve	235	(253)	18	-	-	-
Acquisitions Reserve	629	459	24	-	(787)	325
Heritage Capital Reserve	507	2,553	40	-	-	3,100
Carpark Loan Reserve	-	-	1,000	-	-	1,000
	5,332	2,759	1,394	-	(787)	8,698
Total	11,575	3,125	1,827	(235)	(787)	15,505

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

18. ASSET REPLACEMENT RESERVE

	Opening Balance \$000s	Levies, Gifts & Bequests \$000s	Investment Net Income \$000s	Operating Expenditure \$000s	Capital Expenditure \$000s	Closing Balance \$000s
Asset Replacement Reserve 2011	32,351	8,031	1,388	-	(3,066)	38,704
Asset Replacement Reserve 2010	29,824	5,574	1,969	-	(5,016)	32,351

The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15-25 years. Once this plan is complete and approved, a major gallery refurbishment project team will be established to carry out this work. Expenditure over the next few years will see the Asset Replacement Reserve balance reduce considerably.

19. INVESTMENTS RESTRICTED

	Actual 2011 \$000s	Actual 2010 \$000s
Balance as at 30 June:		
Investments – restricted	54,710	46,020
Short Term Investments – restricted	0	1,836
	54,710	47,856
Represents:		
Special Purposes Equity	16,006	15,505
Asset Replacement Reserve	38,704	32,351
	54,710	47,856

20. RELATED PARTIES

Related parties are those entities that have some control, joint control or some influence on the governance and/or activities of the Museum.

Related Parties include the Trust Board, the Taumata-a-Iwi, the Director and Executive team, Regional Facilities Auckland Limited, Auckland Council, and Museum Institute.

Regional Facilities Auckland Limited is a statutory body which appoints five members to the Auckland Museum Trust Board and approves the Museum's Annual Plans and Annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of the Auckland Council who are presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates, principal, interest and sundry charges 2011 \$1.665 million (2010 \$0.719 million) and received levy of \$24.330 million (2010 \$23.402 million). No sums have been written off or provisions made during the year or at year end 2011 (2010 Nil).

The Museum Institute is the learned society and membership body previously called the Auckland Institute and Museum, as referred to in the Auckland War Memorial Museum Act 1996. The Museum Institute appoints four members of the Auckland Museum Trust Board, and supports the Museum in its objectives and functions as specified in the Act. Financial transactions with the Museum Institute include distribution to the Museum Institute of the Life Members funds 2011 \$19,180 (2010 \$5,000), and reimbursement of charges processed on behalf of the Museum Institute and contributions towards Museum activities and projects 2011 \$63,745 (2010 \$90,604). As at 30 June 2011 the Museum Institute owed to the Museum \$4,043 (2010 \$11,628). There is no security for this debt. No sums have been written off or provisions made during the year or at year end 2011 (2010 Nil).

The remuneration of key management personnel including board members is disclosed in note 4.

AUCKLAND WAR MEMORIAL MUSEUM
NOTES TO THE FINANCIAL STATEMENTS
for the year ended 30 June 2011

21. RESTATEMENT OF COMPARATIVE INFORMATION

In the year ended 01 July 2006 the Museum adopted New Zealand equivalents to International Financial Reporting Standards. As a result the Heritage assets were valued by an independent valuer in order to determine the deemed cost of the assets. An uplift of \$263 Million from the valuation was taken up into the accounts in the same financial year. In the year ended 30 June 2011 an error in the original valuation of one heritage asset was discovered that has resulted in the heritage assets being overvalued by \$750,000. As a result the Statement of Financial Position for the year ended 30 June 2010 has been restated to correct for this error. As there is no annual depreciation charge for this heritage asset, this restatement does not impact on the Surplus recorded in the current or preceding financial years.

	2010 As Previously Stated \$000s	Restatement \$000s	2010 As Stated \$000s
As at 30 June:			
Property, Plant and Equipment	414,273	(750)	413,523
General Equity	(413,979)	750	(413,229)

22. POST BALANCE DATE EVENTS

There are no matters arising in connection with the 2010 establishment of the Auckland Council that affect the Museum's financial statements as at 30 June 2011.

There are no matters arising since 30 June 2011 that would materially affect the Museum's Statement of Financial Position as at 30 June 2011.



Report on the Financial Statements

We have audited the financial statements of The Auckland War Memorial Museum on pages 55 to 81, which comprise the statement of financial position as at 30 June 2011, statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

This report is made solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Auckland Museum Trust Board, as a body, for our audit work, for this report, or for the opinions we have formed.

Auckland Museum Trust Board's Responsibilities

The Auckland Museum Trust Board is responsible for the preparation and fair presentation of financial statements; in accordance with generally accepted accounting practice in New Zealand, and for such internal control as the Auckland Museum Trust Board determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

The Auckland Museum Trust Board responsibilities arise from the Auckland War Memorial Museum Act 1996.

Auditor's Responsibilities

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing and International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates, as well as the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor, we have no relationship with or interests in The Auckland War Memorial Museum.

Opinion

In our opinion, the financial statements on pages 55 to 81 present fairly, in all material respects, the financial position of The Auckland War Memorial Museum as at 30 June 2011, and its financial performance and cash flows for the year ended on that date in accordance with generally accepted accounting practice in New Zealand.

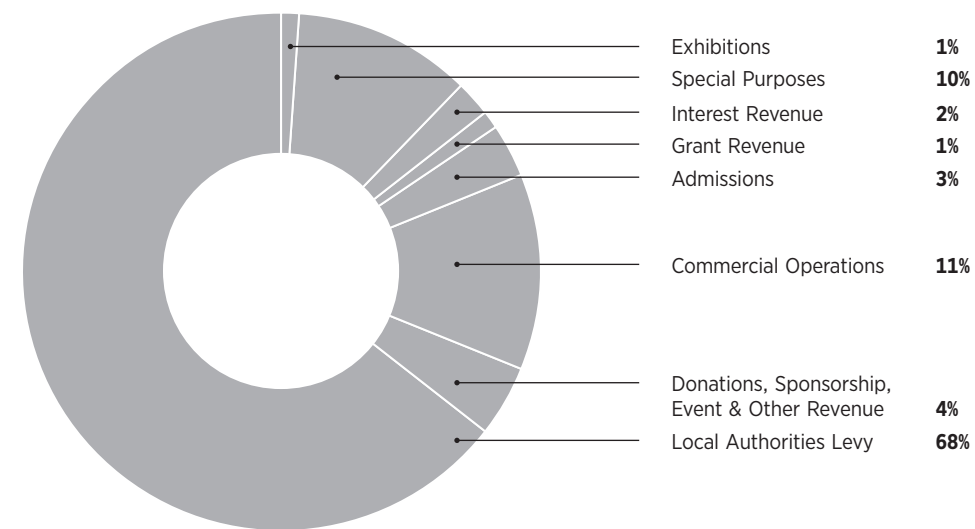
Chartered Accountants

13 October 2011
Auckland, New Zealand

This audit report relates to the financial statements of The Auckland War Memorial Museum Trust for the year ended 30 June 2011 included on The Auckland War Memorial Museum website. The Auckland Museum Trust Board is responsible for the maintenance and integrity of The Auckland War Memorial Museum website. We accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the website. The audit report refers only to the financial statements named above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and related audit report dated 13 October 2011 to confirm the information included in the audited financial statements presented on this website. Legislation in New Zealand governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Financial
Commentary

2011 REVENUE



Museum total revenue is from the following sources above.

Strong financial and fiscal stewardship by the Trust Board over all Museum activities has ensured that revenue streams have been realised and that maximum value has been obtained from all expenditure, all of which contributed to the achievement of the Total Comprehensive Income of \$3,857,000.

This is made up of an Operating surplus of \$707,000 (plan \$710,000), and Special Purposes surplus of \$3,150,000.

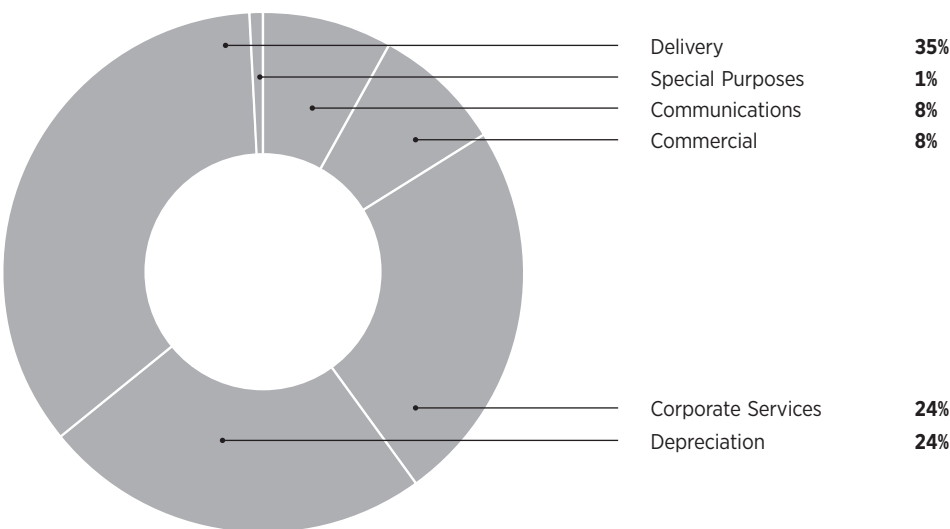
The Special Purposes surplus is derived from the investment of the Museum’s trusts and bequests, and reserves; the most significant reserve being the Asset Replacement Reserve. Investment earnings although reduced this year, provided a very good net return of 6.0% (2010 8.8%), in line with financial market trends.

The 2011 Plan targeted an increase over the previous year’s self-generated revenue of \$916,000 of which \$861,000 was achieved, an excellent result under difficult economic circumstances.

Self-generated income includes all revenue generated by the Museum, excluding the levy from Auckland Council.

Special Purposes revenue includes the increase in value of the investments managed by external managers, heritage assets donated as the fair value of donated goods, donations and interest.

2011 COSTS



The Museum’s total cost by activity is indicated above.

Spending on new development and several other areas was contained in the year in order to ensure the net surplus from operating activities remained in line with the surplus projected by the Annual Plan.

Significant Differences to Annual Plan that Contributed to the 2010/2011 Finance Result

- Special Exhibitions revenue was \$155,000 less than the projection of \$400,000. The Museum originally planned two paid exhibitions for the year, but instead produced one paid-for exhibition and one free. This meant that there was no revenue generated from Special Exhibitions for half of the year.
- Interest revenue was \$625,000 (last year \$557,000), well down on the projection of \$720,000 as a result of reduced interest rates due to the economic downturn.
- Donations, Sponsorship, Public Event and Other revenue were above at \$248,000, as a result of the sponsorship secured to support the Outrageous Fortune Exhibition.
- Admission Revenue reflects the lower total visitation to plan but was still \$27,000 more than last year.
- Commercial revenue was above by \$57,000, and above last year by \$464,000. The event businesses picked up during the year due to new avenues of venue usage, and increased international visitation had a significant positive effect on our tourism and retail businesses.
- Total expenses were \$52,000 below for the year. Additional expenditure in Programmes and Exhibitions is a result of additional approved expenditure for Special exhibitions – namely Outrageous Fortune and Aqua. Employee benefits were kept within plan, as were most other activities.
- Special Purposes revenue includes the increase in value of the investments managed by external managers, heritage assets donated as the fair value of donated goods, donations and interest.

Appendices

The Auckland Museum Trust Board has established a number of Committees to help it carry out its statutory duties and functions.

The Planning Committee

This Committee supports and assists the Trust Board to establish the Annual Plan for the future direction of the Museum, its budgets and the setting of an annual levy paid by the contributing authority. The contents of the Annual Plan are defined by the Auckland War Memorial Museum Act 1996. The Committee is chaired by Dale Bailey and membership is drawn from the Trust Board.

The Audit and Risk Committee

This Committee reviews the disclosure and contents of the annual financial statements and statement of performance presented in the Annual Report, oversees the audit functions and monitors the Museum’s assessment of organisational, business and legal risks and the systems and internal controls instituted to eliminate or to detect irregularities and exposures. The Committee is chaired by Peter Hays and membership is drawn from the Trust Board.

The Project Steering Committee

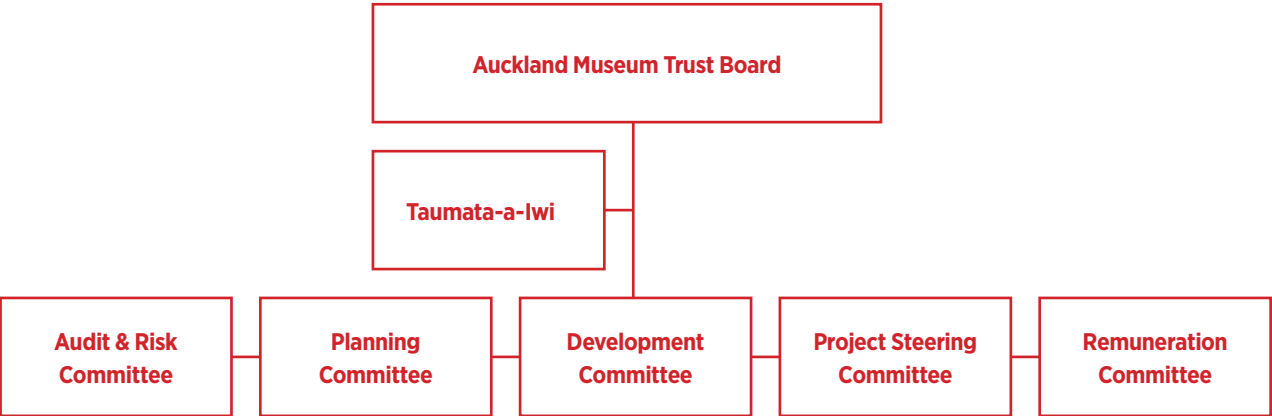
This Committee oversees processes for capital projects, exhibitions and programmes developed within the Museum, and reviews the funding, budgets and resources of projects requiring capital input. The Committee is chaired by Dale Bailey and membership is drawn from the Trust Board.

The Remuneration Committee

This Committee assists the Board to ensure an effective and positive relationship between the Trust Board and the Director of the Museum is maintained and developed. The Committee is chaired by Ms Wendy McPhail and membership is drawn from the Trust Board.

The Development Committee

This Committee is established to provide advice, assist and support the development of greater financial self sufficiency through significant fundraising activities. The Committee is chaired by Paul Brewer and membership is drawn from Auckland Museum Institute, the Museum Circle and the Trust Board.



Auckland War Memorial Museum recognises individuals who have given exceptional service to this Museum and other New Zealand museums. No medals were awarded during the 2009/2010 and 2010/2011 financial years. However, the awards system has been re-instated and revived with new awards to be made in the coming financial year. The 22 recipients of Museum Medals to date are set out below:

Trevor Bayliss (deceased)	Associate Emeritus of the Auckland War Memorial Museum
Dr Janet Davidson	Fellow of the Auckland War Memorial Museum
Enid Evans	Associate Emeritus of the Auckland War Memorial Museum
Dr Lindo Ferguson	Companion of the Auckland War Memorial Museum
Sir Hugh Kawharu (deceased)	Fellow & Companion of the Auckland War Memorial Museum
Dr Michael King (deceased)	Fellow of the Auckland War Memorial Museum
William Laxon (deceased)	Companion of the Auckland War Memorial Museum
Prof. John Morton (deceased)	Fellow of the Auckland War Memorial Museum
Mick Pendergrast	Associate Emeritus of the Auckland War Memorial Museum
Lyndy Sainsbury	Companion of the Auckland War Memorial Museum
Jeremy Salmond	Fellow of the Auckland War Memorial Museum
Dr Lucy Cranwell Smith (deceased)	Fellow of the Auckland War Memorial Museum
John M Stacpoole	Fellow of the Auckland War Memorial Museum
Katrina Stamp	Associate Emeritus of the Auckland War Memorial Museum
Henare Te Ua (deceased)	Companion of the Auckland War Memorial Museum
Evan Graham Turbott	Associate Emeritus of the Auckland War Memorial Museum
Dr Ranginui Walker	Fellow of the Auckland War Memorial Museum
Sheila Weight (deceased)	Companion of the Auckland War Memorial Museum
Rev. Dr Takutai Wikiriwhi	Companion of the Auckland War Memorial Museum
Dr T L Rodney Wilson	Companion of the Auckland War Memorial Museum
Lorraine Wilson	Companion of the Auckland War Memorial Museum
Keith Wise	Associate Emeritus of the Auckland War Memorial Museum

Award Category Definitions:

Fellow of Auckland War Memorial Museum

Awarded for exemplary scholastic achievement relevant to the Museum’s collections and activities. The contribution to the Museum or other New Zealand Museums must be unique and valuable. The recipient must not be a permanent employee of the Museum or a member of the Board at the date of nomination.

Companion of Auckland War Memorial Museum

Awarded for singular achievement in the service of the Museum’s or other New Zealand Museum’s public and community roles. The recipient must not be a permanent employee of the Museum or a member of the Board at the date of nomination

Associate Emeritus of Auckland War Memorial Museum

Awarded to former Museum Staff and current/former Research Associates to mark noteworthy achievement. Their work contribution to the Museum must be considerable with the potential for ongoing links to the Museum.

The Auckland Museum Institute supports the Museum and Museum Trust Board by providing advocacy, promoting the use and understanding of the Museum’s collections and activities and supporting the function of the War Memorial aspect of the Museum. The Institute Council makes four appointments to the Trust Board, with appointees required by legislation to only act in the interests of the Museum.

Auckland Museum Institute Council

President	Rae Nield
Councillors	Dr Roger Lins (Vice President)
	Roger McElroy
	Dr Anthony Bellve
	Dr Jessica Costa
	Marguerite Durling
	Dr Jennifer Hand
	Jim Frater
	Eric Keys
	Anna Miles
	Ross Sharp
	Janet Xuccoa
Marketing & Communications	Andrea Webley
Membership Administrator	Greta Bachmann-Fuller

From the President

With a line-up of engaging local and international speakers and a rekindling of events that strengthen the bond between members and the Auckland War Memorial Museum, 2010/2011 has been a full year for Auckland Museum Institute.

Behind-the-scenes programmes were re-introduced to offer members opportunities to engage with the Museum – rebuilding a sense of belonging and participation.

The Institute welcomed the Museum’s refocus on research, which formed the basis for its beginnings 144 years ago. In December and February the Institute hosted the Integrated Ocean Drilling Program (IODP), the largest geosciences programme in the world. The team were on an expedition to the Louisville Seamount Trail off the Kermadec trench, and called Auckland Museum home while in port. Members visited the ship and attended several lectures.

A diverse programme of events made for a very successful year. More than 35 events were held, comprising 11 Cafe Scientifiques, seven Royal Society of New Zealand lectures and other events such as field trips, floor talks and exhibition previews.

The Institute is pleased to carry out its statutory role of providing support and advocacy, and contributing to the development of the Museum through its involvement with Trust Board appointments and the annual planning process.

Rae Nield
President

The Museum Circle is an independent charitable trust founded in 2001 with the specific aim of supporting Auckland Museum. In the past 10 years the Museum Circle has successfully carried out two major capital raising campaigns for the Museum – Names in Stone and With a View to the Future – raising more than \$4 million.

Chairman	Chris Devereaux
Trustees	David Nicoll
	Sir James Wallace
	Peter Webb
	Andrew Smith
Committee	Andrew Melville
	Alister M Martin
	Tim Hannah
	Jane Williams
Treasurer	Andrew Smith
Executive Officers	Deirdre McOnie
	Christine Granger

From the Chairman

The past year has been characterised by a revival in membership principally driven by our Executive Officer, Dee McOnie. The Hillary Lecture for 2010 in September saw Mayoral candidates for the “Supercity” present their cases in a lively debate moderated by John Hudson. Our Patron’s Dinner in November was held at the new home of the Wallace Collection at Pah Homestead, by kind arrangement with Sir James Wallace, and was a great success.

April saw the first of a new initiative, “The High Tea on Level 3” held in the Events Centre. Around 200 people had a thoroughly enjoyable afternoon, so enjoyable in fact that a member was moved to become a donor for the last of the “View to the Future” windows. The naming of the windows had been accomplished by temporary signage, and earlier in the year a method of sand-blasting in-situ was used to affect the permanent engraving of donor’s names. The High Tea was also used as an occasion to acknowledge the huge contribution made to the Circle by past chair and retiring trustee Lyndy Sainsbury.

A new Memorandum of Understanding between the Circle and the Museum was signed in late June by the Chair and Sir Don McKinnon. Recognition of a small number of members who have made exceptionally significant donations has been accomplished by inviting them to take up a life-time membership as Patrons, with the honorific “Kaitautoko”. Our quarterly newsletter and new-look membership kit, designed by our Events Manager, Christine Grainger, have been well received. Donations to the Museum this year totalled \$38,000 including the purchase of a stunning Samoan wedding ensemble chosen by the curators and selected by our members at the last AGM.

Chris Devereaux
Chairman

Auckland Museum received wonderful support during the past year from a highly qualified and dedicated team of volunteers, many of whom are listed below:

Adrian Hart	Doreen Fester	Jodhi Hoani
Aida Crombach	Douglas C Snook	John Halpin
Alexander Grashchuk	Edna Butterworth	John Michaels
Alisha Tilbury	Eileen Clarke	John Mills
Allan C Mutch	Elaine Ellis-Pegler	John Ross
Alwynne Crowsen	Elaine Rollins	John Stockdale
Amelia Franich	Eleanor Duff	John Watkins
Angela Caughey	Elena Philp	Joseph Pedersen
Ann Webber	Elizabeth Hunt	Joseph Walter
Anna Ferguson	Elizabeth Powell	Joshua Salter
Anna Thomas	Elizabeth Wright	Josie Roberts
Anna Vollebregt	Emilija Nikolic	Joyce Harvey
Annette Bierre	Ev McGowan	Juanita Thompson
Anthony Montford	Evelyn Jaffe	Judith A Hislop
Barry Butcher	Fay Horn	Judith Murphy
Barry Tregoweth	Fern Harvey	Julia Hamilton
Benjamin Davies	Gael Smith	Julia Scott
Bernadette Lo	Genevieve Ling	Julie France
Bob Keston	Georgie Gould	Juliet Yates
Briar Gregory	Gordon Gunby	Justine Bulog
Camellia Chan	Gordon Nicholson	Karan Gandhi
Carmen Savage	Helen Clark	Kathleen Barrow
Charmaine Mills	Heni Goldsmith	Katie Leiataua
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Christine Ensor	Jan Waddel	Latisha Healey
Christopher Blackmore	Jane Sparkes	Laurie Hinchcliff
Clio Chiu	Janet Crawford	Lois Ahlquist
Colleen Hodges	Janice Butcher	Louisa Morgan
Colleen Montford	Janice Germann	Lovonne Campbell
Cynthia Dove	Jean Harding	Luz Bayog-Cu
David Cartwright	Jean Lowman	Lyndsay K Wyatt
David Simmons	Jemma Parker	Madison Aumua
David Sun	Jennifer Potter	Maggie Yeo
Dawn Palmer	JeweLe Mcleod	Margaret Bain
Deborah Lind	Jim O’Donovan	Margaret Carpenter
Deborah Peek	Joanne Woon	Margaret Dale
Diane Kan	Jocelyn Day	Margaret Oldham
Dianne Aubin	Jocelyn Nicholson	Margaret S Morley

Marguerite Durling	Sandra Jones
Maria Tapper	Sarah Caldwell
Marion Wood	Sarah Miller
Maureen Harris	Sheila Gray
Maureen R Lander	Shelley Heiss Dunlop
Max Rawnsley	Sheree Boyd
Max Wagstaff	Simona Watkinson
Meryl Wright	Sonia R Moore
Michael J Taylor	Stefan Krechowec
Michelle Knapstein	Stoney Burke
Mike Wilcox	Susan Hawkeswood
Milvia Goldstein	Teresa Graham
Mindy Al-Aaraji	Valerie Leech
Monju Sarkar	Vicky Sutcliffe
Morag Macdonald	Vivien Caughley
Natalie Jonkers	Waina Heke-Kaiawha
Neil Priest	Wendy Glynn
Nick Hamilton	William Tucker
Niel Ewart	
Noel McKay	
Owen Diggelmann	
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Peter Fisher	
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Philip Te Whata	
Philippa Connell	
Phillippa Wallace	
Pornpimol Frijns-Sirikul	
Rachel Ronaldson	
Rebecca Kennedy	
Rida Malik	
Robyn Hart	
Roger McElroy	
Rosalie Lockwood	
Rosemary Kovaleski	
Rosemary Shaw	

Highlights

Over 2010/2011, curators and research associates published 27 articles, one book and gave 31 presentations and lectures through the year. Volume 47 of Records of the Auckland Museum was published with four natural history and five human history articles. Museum curators answered nearly 5,000 enquiries through the year.

Publications	Gardner, R O 2010 <i>Rytidosperma</i> (Gramineae) in the Auckland region. <i>Auckland Botanical Society Journal</i> 65: 129–130.
(Museum author bold)	
Cameron, E K 2010 Obituary: Ross Ewen Beever FRSNZ (1946–2010), Honorary Life Member, Auckland Botanical Society. <i>Auckland Botanical Society Journal</i> 65: 143–146.	Gardner, R O 2010 Some small-leaved coprosmas (Rubiaceae). <i>Auckland Botanical Society Journal</i> 65: 122–128.
Cameron, E K 2010 Vascular Flora of Pakatoa Island – the missing link, inner Hauraki Gulf. <i>Auckland Botanical Society Journal</i> 65: 22–37.	Gardner, R O 2011 Book review of: <i>The Vegetative key to the British Flora</i> by Poland, J, Clement, E J 2009. Southampton. J. Poland in association with Botanical Society of the British Isles. <i>New Zealand Botanical Society Newsletter</i> 103: 20–22.
Cameron, E K 2010 Updated vascular flora for the seven-island chain east and southeast of Waiheke Island. <i>Auckland Botanical Society Journal</i> 65: 37–38.	Gardner, R O 2011 <i>Trees and shrubs of Niue: an identification guide to the island’s indigenous and naturalised woody plants</i> . 244p.
Cameron, E K 2011 Wildlings of a novelty genus for New Zealand (<i>Xanthorrhoea</i>). <i>New Zealand Botanical Society Newsletter</i> 103: 14–16.	Gill, B J 2010 “Could do better” — an assessment of herpetological collections in New Zealand museums. <i>Society for Research on Amphibians & Reptiles in New Zealand Notes</i> 38: 2–4.
Derraik, J G B, Early, J W , Closs, G P & Dickinson, K J M 2010 Morphospecies and taxonomic species comparison for Hymenoptera. <i>Journal of Insect Science</i> 10(108): 1–7.	Gill, B J 2010 The cuckoos, New Zealand’s terrestrial migrants. P. 12 in: Wilson, K-J (ed.) The State of New Zealand’s Birds 2009. <i>Conservation of Migrant Birds</i> . Ornithological Society of N.Z., Wellington.
Fife, A, Glenny, D, Beever, J, Braggins, J , Brownsey, P, Renner, M & Hitchmough, R 2010 New Zealand’s threatened bryophytes: Conservation efforts. <i>Phytotaxa</i> 9: 275–278.	Gill, B J & Taylor, M J 2010 J.C. McLean’s collection of New Zealand and foreign birds’ eggs. <i>Records of the Auckland Museum</i> 47: 75–88.
Gardner, R O 2010 <i>Podocarpus elatus</i> and <i>P. macrophyllus</i> (Podocarpaceae) distinguished. <i>Auckland Botanical Society Journal</i> 65: 77–78.	Gill, B J & Whitaker, A H 2011 <i>Hemidactylus frenatus</i> [first record at Aitutaki, Cook Islands]. <i>Herpetological Review</i> 42: 111–112.

Grant-Mackie, J A, Hill, J & **Gill, B J** 2011
Two Eocene chelonoid turtles from Northland, New Zealand. *New Zealand Journal of Geology and Geophysics* 54: 181–194.

Hayward, B W & **Morley, M S** 2010
Hinea brasiliana alive and well at North Cape. *Poireiria* 35: 15–18.

Henderson, N & **Gill, B J** 2010
A mid-Pliocene shearwater skull (Aves: Procellariidae: *Puffinus*) from the Taihape Mudstone, central North Island, New Zealand. *New Zealand Journal of Geology and Geophysics* 53: 327–332.

Huynen, L, **Gill, B J**, Millar, C D & Lambert, D M 2010
Ancient DNA reveals extreme egg morphology and nesting behavior in New Zealand's extinct moa. *Proceedings of the National Academy of Sciences of the United States of America* 107: 16201–16206.

Knight, J T & **Trnski T** 2011
Early development of the endangered Oxleyan pygmy perch *Nannoperca oxleyana* Whitley (Percichthyidae). *Australian Zoologist* 35: 895–909.

von Konrat, M, Hentschel, J, Heinrichs, J, **Braggins, J E** & Pócs, T 2010
Forty-one degrees below and sixty years in the dark: *Frullania* sect. Inconditum, a new section of Australasian *Frullania* species including *F. colliculosa*, sp. nov., *F. hodgsoniae*, nom. and stat. nov., *F. aterrima*, and *F. hattorii* (Frullaniaceae, Marchantiophyta). *Nova Hedwigia* 91: 471–500.

de Lange, P J & **Cameron, E K** 2011
Lepidium flexicaule – a new location from northern New Zealand. *New Zealand Botanical Society Newsletter* 103: 17–18.

Morley, M S 2011
Book review: Dudman, C 2003. *Wegener's jigsaw: a biography*. Hodder and Stoughton. *Geocene* 6: 20.

Morley, M S 2011
Hauraki Marine Park: profiles in brief. *Poireiria* 35: 19–21.

Morley, M S 2011
Oamaru iconic limestone. *Geocene* 6: 3–4.

Morley, M S & Hayward B W 2010
The blue mussel, *Mytilus galloprovincialis planulatus* expands its range around Auckland. *Poireiria* 35: 25–30.

Morley, M S & Hayward, B W 2010
Tidal influence on ostracod and molluscan faunas in coralline turf on the east and west coasts of Auckland, New Zealand. *Records of the Auckland Museum* 47: 51–74.

Trnski, T, Francis, M, Duffy, C and Chiswell, S 2010
Motion in the ocean: biological oceanography of the Kermadec region – migration and connectivity of marine flora and fauna. Pp 27–30 in: Pew Environment Group, *Proceedings of DEEP: Talks and thoughts celebrating diversity in New Zealand's untouched Kermadecs*, 30–31 Aug 2010. Wellington, New Zealand.

Externally-funded Projects

The following projects received external funding and commenced during the 2010–11 year:

Auckland Regional Council to improve botanical records in the herbarium.

NZ Lottery Environment & Heritage grant to enhance the data for the natural history type collection.

Nga Pae o te Maramatanga for Curator Māori to attend Costume Colloquium II, Florence.

R.T. Shannon Bequest to curate the Shannon collection of butterflies.

Conference Presentations

Clarke, C, Jehly, C. Auckland Museum's taonga database. Digital Subjects, Cultural Objects Conference, University of Auckland, 5–6 Aug 2010.

Clarke, C. From flax fibre to spandex tights: The evolution of Māori costume for dance. Costume Colloquium II, Florence, Italy, 4–7 Nov 2010.

Gill, B J Poster presentation: Pacific traveller – the epic migration of the long-tailed cuckoo *Eudynamys taitensis*; British Ornithologists Union, Leicester, UK, 5–7 April 2011.

Trnski, T, Francis, M, Duffy, C and Chiswell, S. Motion in the ocean: biological oceanography of the Kermadec region – migration and connectivity of marine flora and fauna. The Kermadecs Symposium, Wellington 30–31 Aug 2010.

Lectures and Presentations

Cameron, E K. Farewell to Chris Ecroyd. Retirement function, Rotorua

Cameron, E K. Introduction and tour of the Auckland Museum herbarium. Northland field staff, Department of Conservation.

Cameron, E K. Introduction to the Auckland Museum herbarium. University of Auckland stage 3 Biogeography.

Cameron, E K. Laboratory exercise on mistletoes. University of Auckland stage 3 Biogeography.

Cameron, E K. Led an Auckland Botanical Society trip to Motuora Island.

Cameron, E K. Lucy Cranwell & small west coast islands. Waitakere Ranges Protection Society AGM.

Cameron, E K. Plant Diversity. University of Auckland stage 3 Biogeography.

Cameron, E K. Upland forests of Rarotonga. University of Auckland stage 3 Biogeography.

Cameron, E K, Todd, W and Parr, K. Auckland Botanical Society trip to Waikawau Bay over 4 days.

Clarke, C. Contemporary Māori Clothing. Stage 3, Clothing and Textiles Sciences Department, University of Otago.

Clarke, C. Māori clothing adaptation. Departmental Seminar, School of Māori, Pacific & Indigenous Studies, University of Otago.

Clarke, C. Māori clothing in Goldie & Lindauer portraits. Auckland Art Gallery.

Clarke, C. Introduction to Māori Natural History Gallery. Bachelor of Environmental Sciences, Te Whare Wananga o Awanuiarangi.

Clarke, C. Introduction to Māori Natural History Gallery. Stage 2 Communication students, University of Auckland.

Clarke, C. Introduction to Māori weaving. Undergraduate weaving students, Manukau Institute of Technology.

Clarke, C. Introduction to Māori weaving. Undergraduate weaving students, Unitec Institute of Technology.

Early, J. The Insects Associated with figs in NZ. Auckland Botanical Society.

Gill, B J. The land vertebrates collection at Auckland Museum – scope, importance and history. Auckland Zoological Society.

Gill, B J. Thomas Cheeseman: botanist, naturalist, museum director. Auckland Heritage Festival. Remuera Library.

Maitland, G. Nineteenth century photographic portraiture. Auckland Art Gallery.

Pereira, F. Pacific Collections in the Auckland Museum. 2011 South Auckland Pacific Arts Summit, Mamas and Museums Forum. Auckland University of Technology, Otara.

Pereira, F. Cook Islands collections in the Auckland Museum. Pukapuka Training Academy carving students.

Pereira, F. Quilts of the Pacific in the Auckland Museum Pacific collection. Pukapuka Training Academy adult students.

Pereira, F. Pacific Collections in the Auckland Museum. Corban's Art Estate.

Trnski, T. How do we get to the general public? Science Communicators of Australia and New Zealand. Auckland Museum.

Trnski, T. The politics and challenges of designating marine reserves. Café Scientifique.

Young, R E. Scars on the Heart. Postgraduate students, Museum Studies, University of Auckland.

Media

Media often consult the Museum for curatorial expertise on a range of topics. Over the past year this has included;

Clarke, C. In memory of former museum ethnologist Mick Pendergast. TV3 News.

Clarke, C. Māori Clothing in the Goldie & Lindauer portraits. Radio Waatea.

Clarke, C. Under the Hammer produced by Greenstone Pictures on the role of the Protected Objects Act.

Gill, B J. Collaborative research with Auckland University on moa eggshell research. NZ Herald.

Gill, B J. Moa bone found on Waiheke Island. Gulf News.

Early, J. Caterpillars in stored food products. Herald on Sunday.

Early, J. Katipo spiders. Wairoa Star, Gisborne

Early, J. Sighting of a new foreign butterfly in Auckland. The Aucklander and The Central Leader.

Trnski,T. Kermadec Islands research expedition TVNZ One News, numerous radio stories and 28 print articles across the NZ Herald, Dominion Post, Otago Daily Times and regional and suburban papers.

Young, R E. Webster pipe organ. David Steemson, Radio NZ.

External Boards and Committees

Cameron, E K

Chair of the New Zealand Herbarium Network

Governance Committee of the New Zealand Virtual Herbarium

Vice-president of Auckland Botanical Society

Secretary of the New Zealand Botanical Society

Clarke, C

Advisory Board Member, National Services Te Paerangi Grants

Gill, B J

Chairman of the Checklist Committee, Ornithological Society of New Zealand

Pereira, F

Committee Member of the Pacific Arts Association, Pacific Chapter

Strategic Assessor, Creative New Zealand, Pacific Arts Committee

Trnski, T

Member of the Taxonomic Advisory Group, Foundation for Research, Science and Technology

NZ member of the International Steering Committee, Indo-Pacific Fish Conference

Research Supervision

(AWMM supervisor in bold)

Edwards, L: PhD, School of Environmental & Life Sciences, University of Newcastle

Supervisors: Powter, D, Gladstone, W, **Trnski, T**

Project: Factors influencing the distribution and abundance of fishes in Intermittently Closed and Open Lakes and Lagoons (ICOLs)

Knudsen, S: PhD, School of Biological Sciences, University of Auckland

Supervisors: Clements, K, **Trnski, T**

Project: Phylogeny and phylogeography of the sea chub Genus *Kyphosus*

Research Associates

Botany

Dr John Braggins (a bryophyte and fern expert)

Dr Rhys Gardner (an expert on wild vascular plants of New Zealand and the SW Pacific)

Marine

Mr Mike Eagle (an expert in invertebrate palaeontology)

Mrs Margaret Morley (a NZ mollusc expert)

Entomology

Mr Keith Wise (a former curator, preparing a monograph on NZ lacewings and Dobson flies)

Director Exhibitions and Programmes	Russell Briggs
Director Corporate Services and Chief Financial Officer	Les Fleming
Director Commercial	Kae Kinnell
Director Visitor Services, Learning and Online Delivery	Karen Mason
Director Marketing and Communications	Megan McSweeney
Director Human Resources	Rose Powell
Director Collections and Research	David Reeves
Pae Arahī, Māori and Partnerships Development Executive	Haare Williams

Funders, Partners and Sponsors

Auckland Museum would like to thank the people of Auckland, many organisations, iwi and individuals for generously supporting the Museum’s ongoing operations in 2010/2011.

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for the year ended 30 June 2011

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Department of Performing
and Screen Arts
Cut Above Academy



Aqua

NZ Bus

For their participation and financial
contribution for the Kermadec Expedition:
Australian Museum
Te Papa Tongarewa
Department of Conservation

Tribute to Roger Neich



In September 2010 the Museum mourned the death of its retired Ethnology Curator Dr Roger Neich, a much-loved colleague and leading world authority on Māori and Pacific art.

Dr Neich was an extensively published researcher and writer who made a major contribution to the knowledge base and appreciation of Māori carving and kowhaiwhai art through a long and celebrated career. He championed the growth of the Ethnology collections in his care and the development of recorded knowledge relating to them.

Born in Petone, Wellington in February 1944, Dr Neich obtained a BSc, MA and PhD. His fieldwork was carried out throughout the Pacific, notably in Papua New Guinea, Samoa and New Zealand. In 1980-1982 he undertook research at the University of California, Berkeley after being awarded a National Research Advisory Council Postgraduate Research Fellowship.

He was the Ethnologist at the National Museum of New Zealand 1969-1986, then became Curator of Ethnology at Auckland Museum in 1986, a position he held till ill health led to his retirement in 2009.

He was co-curator of the Māori exhibition at the British Museum, London, in 1996. In addition to his work at the Museum, Dr Neich was appointed Professor of Anthropology at the University of Auckland in 2000.

He kotuku Rerenga tahi
E kore e kite kanoahi noatia
Haere e hoa, haere Roger...

A white heron of a single flight
Seen only once in a lifetime
Goodbye friend...

Contact Us

Auckland War Memorial Museum
Tāmaki Paenga Hira

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This Annual Report has been prepared in accordance with section 28 Auckland War Memorial Museum Act 1996

